



*The Brochure series
of architectural illustration*

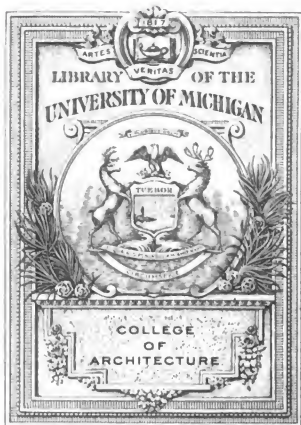
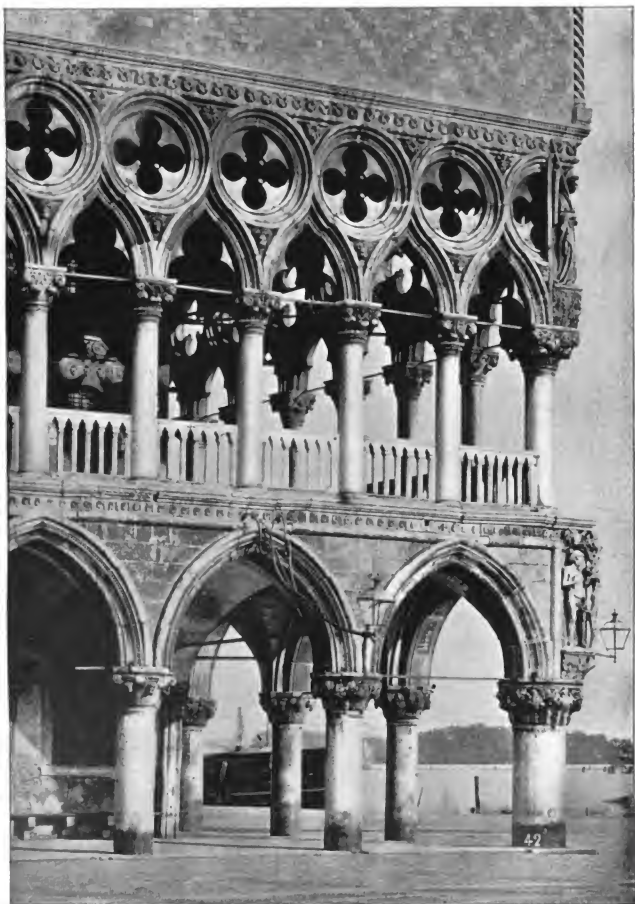




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I.

The Southwest Angle of the Ducal Palace, Venice.

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THE BROCHURE SERIES

OF ARCHITECTURAL ILLUSTRATION.

VOL. I.

JANUARY, 1895.

No. 1.

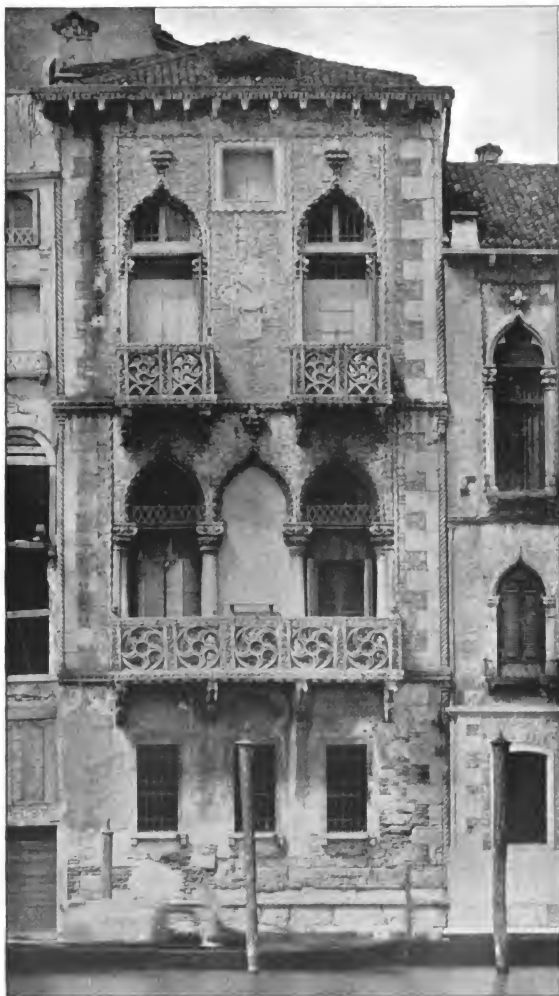
THE GOTHIC PALACES OF VENICE.

THE location of Venice upon a group of islands, sufficiently removed from the mainland to make it impossible to effectually attack it from this side, and naturally defended on the side towards the sea by a long chain of low islands, separated by shallow inlets and winding channels, making it difficult to approach, has rendered the city peculiarly free from the disturbing influences which were constantly at work in the neighboring cities of Italy during the Middle Ages. While her neighbors were building strong encircling walls, each individual house a fortress in itself, Venice rested secure in her natural defences and built her palaces open down to the water's edge, with no attempt at fortification. Her hardy and adventurous inhabitants rapidly extended their trade to all quarters of the world and accumulated vast wealth, which was freely lavished on public and private buildings. The magnificence of the former was only equalled in the days of ancient Rome, and it is doubtful if the latter have ever been surpassed in sumptuousness and splendor. The palaces of Venice form an architectural group of great interest, in many respects quite distinct from the contemporary buildings on the mainland. They were carefully planned to satisfy the demands for comfort and convenience as well as display. Most of them have the same arrangement of plan, and were commonly built of two lofty and two low

stories. On the ground floor, or water level, is a hall running back from the gate to a bit of garden at the other side of the palace, and on either side of this hall, which was hung with the family trophies of the chase and war, are the porter's lodge and gondoliers' rooms. On the first and second stories are the family apartments, opening on either side from great halls, of the same extent as that below, but with loftier roofs, of heavy rafters gilded or painted. The fourth floor is of the same arrangement, but has a lower roof, and was devoted to the better class of servants. Of the two stories used by the family, the third is the loftier and airier, and was occupied in summer; the second was the winter apartment. On either hand the rooms open in suites. The courtyard at the rear usually had a well in its centre with an ornamental curb; and access to the upper floors of the house was gained by an exterior staircase in the court, which was often elaborately enriched with carved ornament.

The materials used in construction are mostly red and white marbles, used with a fine color sense, and the desire for abundance of color was frequently further gratified by painting the exterior walls with elaborate pictorial decorations.

The earliest palaces are Byzantine, but with the growth of the Gothic movement these were gradually superseded, although the Gothic influence worked more slowly



11.

The Palazzo Contarini Fasani, Venice.

here than on the mainland. The richest and most elaborate work was built at this period. Finally the Renaissance took the place of Gothic; and the later palaces, built in this style, show strongly the debased condition into which the art of Venice fell in the Dark Ages.

We have selected for the illustrations of this number of the BROCHURE SERIES some of the most widely known examples of the fifteenth-century Gothic palaces, built at the time when Venice was at the zenith of prosperity as the principal commercial power of the world.

I.

SOUTHWEST ANGLE OF THE DUCAL PALACE,
VENICE.

Although the Ducal Palace is much larger than the other palaces of Venice, and intended for general civic uses as well as a residence for the Duke or Doge, it follows closely the type already described. It has undergone so many changes since its first foundation in about the year 800 (813 according to Ruskin), having been destroyed five times, and as often re-erected in grander style, besides having been added to and the dilapidated portions restored, that it is impossible to assign a comprehensive date to cover the building of the present structure. In fact, the earliest portion was gradually added to, carrying it further and further around the quadrangle until it reached the point of beginning, when this process was repeated, partially replacing the older Byzantine work with Gothic and then with Renaissance, the present building still having examples of all three styles.

The portion shown in our illustration is said to have been erected between the years 1424 and 1442, by Giovanni Buon and his sons Pantaleone and Bartolomeo Buon the elder; although Mr. Ruskin states that in 1423 the Grand Council sat in the Great Council Chamber for the first time, and in that year the Gothic Ducal Palace of Venice was completed.

This angle, which faces the Piazzetta and the Riva, is called by Mr. Ruskin the "Fig-Tree Angle," because of the group of sculpture representing the fall of man. The figure above the angle capital of the upper arcade is that of Gabriel. The

richly decorated capitals of the lower arcade represent personifications of the Virtues and Vices, the favorite subjects of decorative art, at this period, in all the cities of Italy. The capitals of the upper arcade, no two of which are alike, are also richly wrought with figure sculpture, the one on the angle containing representations of the four winds.

The arrangement of the tracery above the upper arcade is worthy of note as the placing of the quatrefoils between the arches, which is characteristic of earlier examples, is more reasonable, from a constructive point of view, than the later practice of placing them above the centres of the arches.

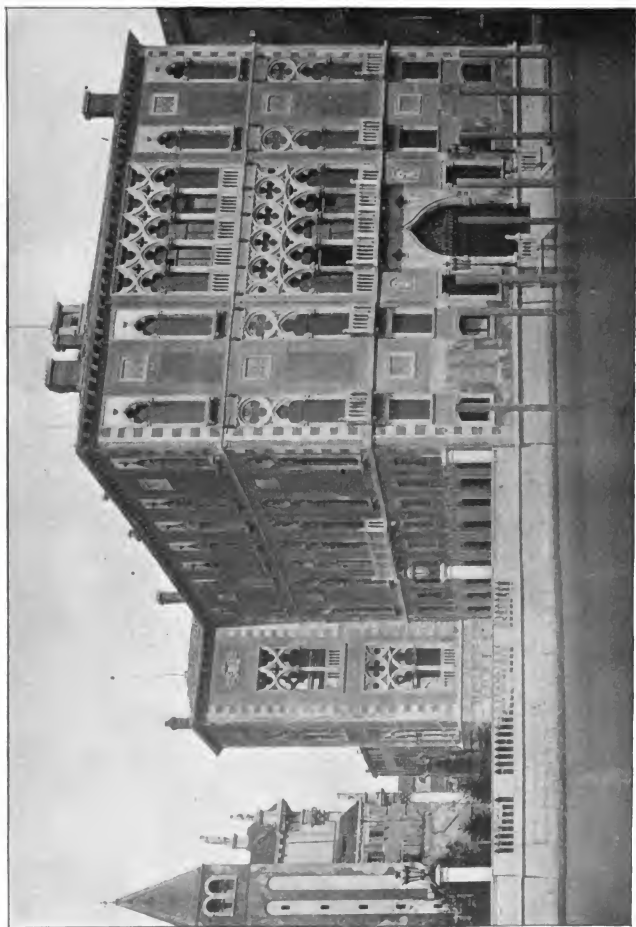
The use of the rope moulding as a decorative finish for the angle of a building is also characteristic of the palace architecture of Venice, and may here be seen most effectively applied.

II.

THE PALAZZO CONTARINI FASAN, VENICE.

This is one of the most notable examples of domestic Gothic architecture in Venice, and dates from the fifteenth century. Ruskin refers to it as follows: "In one respect, however, it deserves to be regarded with attention, as showing how much beauty and dignity may be bestowed on a very small and unimportant dwelling-house by Gothic sculpture. Foolish criticisms upon it have appeared in English accounts of foreign buildings, objecting to it on the ground of its being 'ill proportioned'; the simple fact being that there was no room in this part of the canal for a wider house, and that its builder made its rooms as comfortable as he could, and its windows and balconies of a convenient size for those who were to see through them and stand on them, and left the 'proportions' outside to take care of themselves, which, indeed, they have very sufficiently done; for though the house thus honestly confesses its diminutiveness, it is nevertheless one of the principal ornaments of the very noblest reach of the Grand Canal, and would be nearly as great a loss if it were destroyed, as the church of La Salute itself."

This building is popularly known as "Desdemona's House."



III.
The Palazzo Cavalli, Venice

III.

THE PALAZZO CAVALLI, VENICE.

This palace, situated opposite the Academy of Arts on the Grand Canal, also dates from the fifteenth century. Its balconies and tracery are of the later Gothic period, showing marked tendencies towards the Renaissance.

It has been recently restored by its present owner, Baron Franchetti, and is frequently spoken of as the Palazzo Franchetti.

IV.

WINDOW TRACERY IN THE PALAZZO CAVALLI.

In Venetian tracery it will always be found that a certain arrangement of quatrefoils and other figures has been planned as if it were to extend indefinitely into miles of arcade, and out of this colossal piece of marble lace a portion in the shape of a window is cut mercilessly and fearlessly: what fragments and odd shapes of interstice, remnants of this or that figure of the divided foliation, may occur at the edge of the window, it matters not; all are cut across and shut in by the great outer archivolt. This is of course open to serious criticism as construction, but its beauty and effectiveness, as used here, cannot be gainsaid.

V.

WINDOW TRACERY IN THE PALAZZO CICOGNA, VENICE.

This is an example of early Gothic work in Venice and is quite unlike later examples. Ruskin speaks of it as the only instance of good *complicated* tracery to be found in Venice. The fact that it is moulded only on the face is considered evidence of its early date.

In this view, as, in fact, in all of the examples which we have selected, the moulding formed of alternating blocks or dentils, projecting first on one side and then the other, which is peculiar to Venice, can be seen. It was commonly used as a frame about a window or group of windows, and is very effective, especially when used, as it frequently was, relieved against a flat wall surface.

VI. and VII.

TWO PORTIONS OF THE FACADE OF THE CA DORO, VENICE.

This, next to the Ducal Palace, is the most elaborate and it might be said the

most beautiful of the Gothic Venetian palaces. It has been considerably changed in the various restorations to which it has been subjected, but still has enough of its original features to remain a wonderfully beautiful building. It is an extreme example of the characteristic disregard of the ordinary principles of building construction to be found throughout the work we have been considering. Fergusson's remarks upon this failing of the Venetian architects is pointed and well considered. He says: "Most of the faults that strike us in the buildings of Venice arise from the defective knowledge which they betray of constructive principles. The Venetian architects had not been brought up in the hard school of practical experience, nor thoroughly grounded in construction, as the northern architects were by the necessities of the large buildings which they erected. On the contrary, they merely adopted details because they were pretty, and used them so as to be picturesque in domestic edifices where convenience was everything, and construction but a secondary consideration."

The Cà Doro was probably built about the middle of the fourteenth century.

Evidences of the use of color in this façade can be plainly seen in the photographic views, and the contrast of the deep shadows and flat wall surfaces is strikingly beautiful.

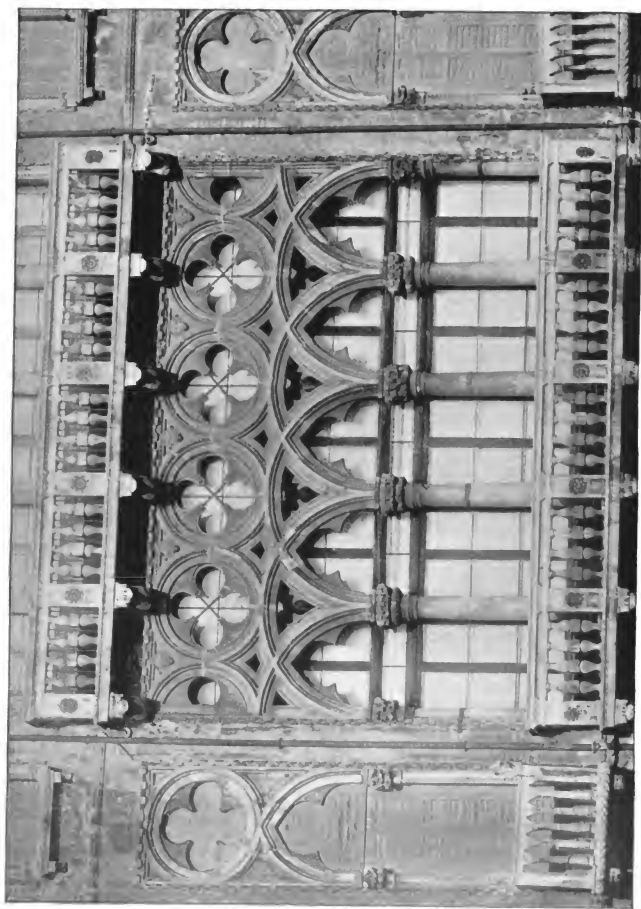
VIII.

THE PALAZZO PISANI.

This palace is of the late Gothic period, nearly approaching the Renaissance. It is situated on the lower reach of the Grand Canal.

In all of the examples here selected a marked predominance of horizontal treatment will be observed. The roofs are flat, and arcades and balconies all help to emphasize the horizontal direction in the design. This, it will be observed, is distinctly different from the contemporary Gothic of the rest of Europe.

Notable examples of American buildings modelled after or in the style of the Venetian palaces are the Chicago Athletic Club, the Montauk Club, Brooklyn, and the new building adjoining the Hoffman House, Madison Square, New York.



IV.

Window Tracery in the Palazzo Cavalli, Venice.

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A well-selected collection of foreign photographs has come to be as necessary and invariable a feature in a well-equipped architect's office as good drawing instruments or as Vignola's treatise on the Roman Orders. But unfortunately a really satisfactory collection of photographs is seldom within the reach of more than a small proportion of the architects who could use them to advantage. This is partly on account of the expense of a good collection, as photographs can hardly be bought for less than twenty-five cents each, and partly on account of the difficulty of finding a desirable stock from which to make selections on this side of the Atlantic. Nearly all of the most valuable collections have been gathered together abroad by the owners and are the result of gradual accumulation, probably extending over years of travel, and representing no small investment of money.

Such a collection, it is needless to say, is not within the grasp of the young and struggling draughtsman, but he, of all others, would profit most by possession and use of such a treasure if it could be placed in his hands. It would help to form and direct his tastes, making him familiar with the masterpieces of the past, and would furnish a basis for comparison of the current work about him.

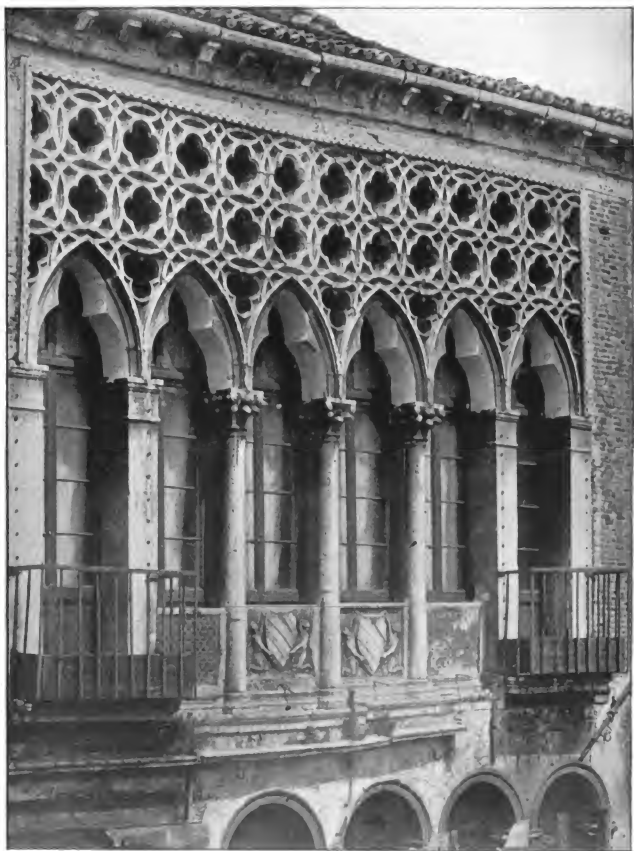
Of course a draughtsman in any of the larger offices will have certain opportunities to study and work from the collection in the office library. This is a valuable privilege, but it is only open to a few out of the many draughtsmen in the country, and is not to be compared in its resulting benefits to the actual possession of even a very much smaller collection.

It is the purpose of the BROCHURE SERIES to place in the hands of draughtsmen a

most carefully selected series of photographic reproductions, chosen both for their educational value and their usefulness as practical reference material for everyday work. This can be done at one fiftieth the cost of ordinary photographs, and thus be easily within the reach of any draughtsman.

No attempt will be made to follow any systematic arrangement of the subjects presented, although it will be frequently found advisable, as in the present issue, to group a number of subjects of more or less related character. The main result to be sought for is the presentation of the greatest amount of the most valuable material in the most available shape, and at the least cost. The possibility of realizing this ambitious purpose remains to be demonstrated. It need only be said that this initial number is put forward as an earnest of the work to follow.

A most important feature in recent educational work as applied to architecture is to be found in the formation of a number of classes, or *ateliers* as they are called, modelled in the main after those in Paris. They are all formed with the purpose of furnishing instruction in those elements of academic design which are unattainable in the routine experience of office practice. The details of arrangement for accomplishing this purpose vary somewhat in the different *ateliers*. We believe the first to be started was the one connected with the office of Messrs. Carrère & Hastings in New York. Here a limited number of students, both young men and young women, are received, and as a return for the instruction given them are expected to render such assistance in the regular work of the draughting-room as they can. This service is exactly similar to the "niggering," as it is called, required by long-established custom of the younger men at the Ecole des Beaux-Arts at Paris, which is one of the most valuable features of the school work. In Paris by this method the younger students have an opportunity to come in personal and intimate contact with those more advanced, and have the benefit of working on larger and more important work than they are capable of undertaking unaided. In the new *atelier* a problem in design is given to the class,



V.

Window Tracery in the Palazzo Cicogna, Venice.

and the students are expected to give as much time to it as possible, and are aided by suggestions and criticisms from the older men in the office as well as by the architects themselves. A similar plan is followed by Mr. Ernest Flagg.

Messrs. E. L. Masqueray and W. B. Chambers have for the past two years conducted an *atelier* at 123 East Twenty-third Street, New York, in which students are received for instruction only, not being expected to render any service in return. Here a small tuition fee has been charged, and the students have given their whole attention to the study of design.

Since the inauguration of a series of competitions in design under the management of the Society of Beaux-Art Architects these three *ateliers* have taken up the problems assigned by the society, and apparently with very good results.

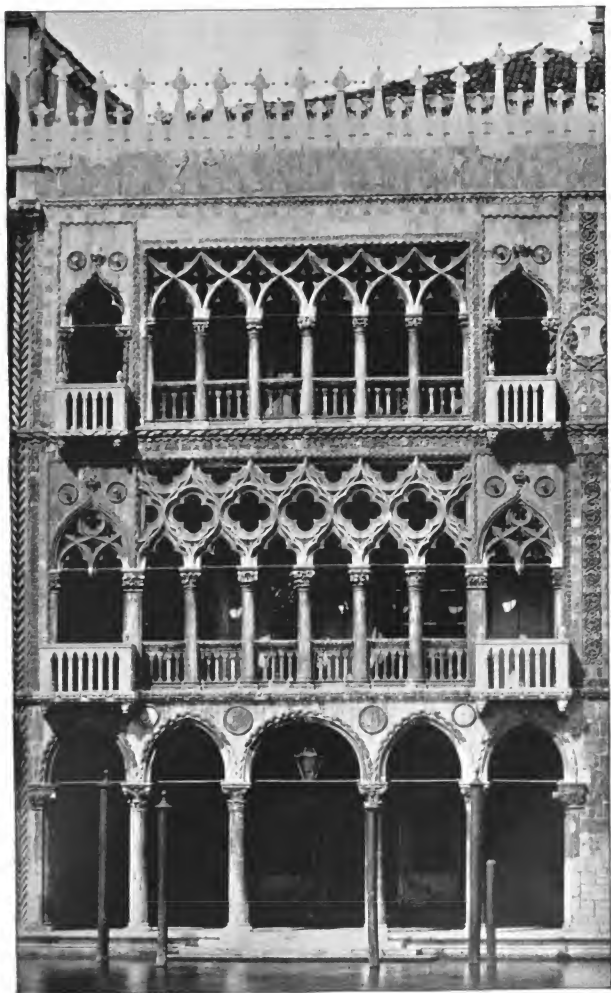
In Boston little has been done in this direction until within the last few weeks, although Boston's architectural school, the Massachusetts Institute of Technology, has probably come nearer than any other on this side of the Atlantic to following the methods of instruction adopted in the Ecole des Beaux-Arts. By the initiative of the Boston Society of Architects this society has co-operated with the Boston Architectural Club in establishing a free *atelier*. A room has been secured at 125 Tremont Street, and fitted with drawing tables for the use of eighteen men. Half of this number are to be from the Architectural Club, and the remainder to be nominated by the joint committee of control appointed by the two societies; and all are to retain their tables on good behavior, at the discretion of the committee. A certain course of study, mainly in design, will be laid out and followed under competent direction and criticism. The lectures of the Architectural Club will be free to all who hold tables in the *atelier*, and it is planned to make important additions to the present lecture courses, such, for instance, as a course in architectural history. The classes of the Club, which now include planning, drawing from the living model, water color, and decorative design, will all be open to members of the *atelier* on the same terms as to club members, there being in most cases a merely nominal fee.

It is expressly provided in the agreement between the two societies that the present plan is experimental, and that it shall be binding for only one year; but it is hoped that it will prove sufficiently successful to warrant continuing it upon a permanent basis, and it has certainly started out under the best of auspices.

A new architectural scholarship, that of the American School of Architecture in Rome, is announced this year, of the value of fifteen hundred dollars. It is open to all persons less than thirty years of age, who are graduates in architecture from Cornell University, the Massachusetts Institute of Technology, the University of Illinois, Columbia College, or the University of Pennsylvania, and to all American students who have spent two years in the Ecole des Beaux-Arts. The holder of this scholarship will spend eighteen months in foreign travel and study, ten of which will be spent as a student of the American school at Rome, in Italy, Sicily, and Greece, and the other eight months as may be agreed upon between himself and the executive committee of the school.

To minimize the amount of necessary work both for students and for the committees, it has been arranged that the competitions for the Rotch Travelling Scholarship, the travelling scholarship of the University of Pennsylvania, the McKim Fellowship in Architecture at Columbia College, and the Roman Scholarship shall employ the same programme, and shall be held so as to conclude at the same time, namely, on April 6.

There will be required in all these competitions a design for a savings bank. The drawings required will be plans of two stories, one or two sections showing a lofty banking-room, one or more elevations, according as one or more sides of the building are exposed to view, a roof-plan, and a perspective. The size and shape of lot and further detailed requirements will be made known at the time of the examination. The building is to be constructed of limestone, and is to follow the precedents of the Italian or French Renaissance. A sketch will be required which is to be made in the hours from 10 A. M. to 10 P. M. of March 23, and the final drawings, all to be done under the



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VI.

Portion of the Facade of the Ca Doro, Venice.

supervision of the committee, will be handed in on or before 10 P. M. on April 6.

By this joint arrangement it is intended that competitors for any of the older scholarships who are eligible for the Roman Scholarship may submit the same set of drawings for both, but the jury will not meet to decide upon the latter until the awards in the former have been made. The announcements of all will, however, be made at the same time. Further information can be obtained by application to the secretary of the managing committee, Mr. William A. Boring, 57 Broadway, New York City.

Considerable space is devoted in this issue to matters relating to the Rotch Travelling Scholarship. Several reasons can be given for this. In the first place it is intended that the BROCHURE SERIES shall be of especial interest to the younger architects and draughtsmen; with this purpose in view, all matters pertaining to architectural education will be considered. Schools, *ateliers*, sketch clubs, and other organizations, scholarships, prizes, and exhibitions, will all be taken up in due season in order to, as far as possible, furnish necessary information and readable news of what is going on in this country and abroad. Furthermore, the Rotch Scholarship, as the oldest architectural scholarship in the country, claims first consideration; and as its provisions are more liberal than those of any since founded, it is naturally of more general interest to students. Again, the annual examinations are so near at hand that the discussion is especially timely. In the next issue the short sketches of the several holders of the scholarship will be continued.

The Rotch Scholars.

We are accustomed to consider with reverence and even awe the veterans in life's struggle, who have by their force of character made a mark in their day and generation; but it is the younger and more vigorous men who are really doing the effective work, and to whom we look for further progress.

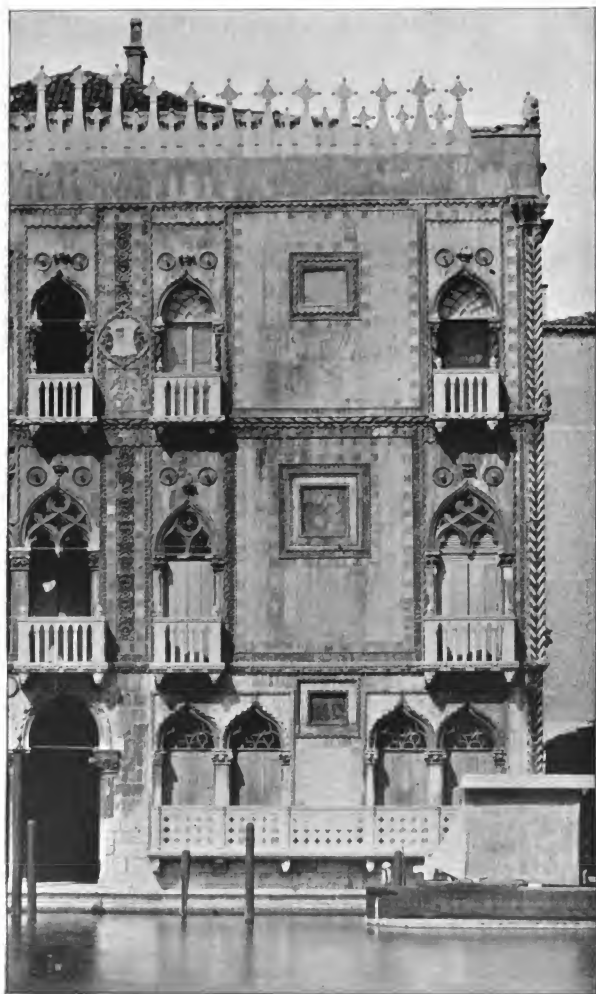
Col. T. W. Higginson, in an address

recently delivered to a gathering of college alumni, mostly composed of young men, very pointedly remarked that the burden of achievement in the world's work lies upon the shoulders of the younger generation; that after a man has reached his fortieth year his aggressive work is practically at an end; and that the older generation (to which he himself belongs) looks up with deference to the younger men who are pushing forward in the work of investigation and achievement.

This condition is nowhere better exemplified than in the architectural profession. With only a few notable exceptions, it can be said that the progress in this country towards the appreciation of architecture as an art has been mainly due, at least in the last ten years, almost entirely to the efforts of the young men, who, between 1880 and 1885, began to come into public notice and have, up to the present time, been the most important factors in bringing about the remarkable change which has taken place in our architecture during this period. Their ranks are, of course, being constantly re-enforced while, on the other hand, some of the pioneers may, before long, be classed as veterans.

One of the most important avenues by which recruits are likely to arrive is the Rotch Travelling Scholarship, which has already been the means of introducing a number of strong and talented men to the profession. All of the men who have thus far held it are occupying positions of importance, and it bids fair to attract men of like calibre in the future. A brief survey of the progress of the twelve men who have up to this time been awarded the scholarship will doubtless furnish many instructive hints to those who have been less favored in opportunities for study, and especially to the younger draughtsmen who are looking forward to similar careers.

Clarence H. Blackall, the first holder of the scholarship, went abroad in 1884. He had been for several years the head draughtsman in the office of Messrs. Peabody & Stearns in Boston, and had made a previous short visit to Paris for the purpose of architectural study. He had also been a student in the architectural department at Columbia College, being



VII.

Portion of the Facade of the Ca Doro, Venice.

thus more than ordinarily equipped for the work before him.

His work while abroad was systematic, well directed, and untiring, and no one of the succeeding scholars has labored to better advantage or accomplished more than he, although each in turn has had the example and experience of his predecessors as a guide and stimulus to increased endeavor. Mr. Blackall's time was devoted largely to travel, together with the sketching and measuring of important work.

Since his return he has built up a successful and varied practice.

As an active member of the Boston Society of Architects and the first president of the Boston Architectural Club, he has done much to advance the best interests of the profession, both within its ranks and in its relations to the public. To nothing so much as to his faithful labors can the success of the Architectural Club be laid. He has made it the largest and most effective organization of its kind in the country, and the draughtsmen of Boston have every reason to be thankful to him for his unselfish devotion to their interests.

He has, for several years, been the permanent chairman of the Committee of the Boston Society of Architects, appointed to administer the Rotch Scholarship, and through his earnest work the opportunities open to its holders are being constantly increased.

(To be continued.)

Club Notes.

The youngest of the architectural societies of the country is the Cleveland Architectural Club. It was organized in November last with a membership of fifteen, which number has been rapidly growing and bids fair to grow much further. In this instance, as has been the case in all the other large cities where similar clubs have been formed, it is the better class of draughtsmen who have felt the need of an organization that would bring them together socially, and give an opportunity for organized study and mutual improvement; and it is a most encouraging symptom of the generally diseased condition of the public mind in

relation to architecture that these clubs have become so numerous in the last few years. Aside from the direct influence upon its own membership, the manifestation of a progressive and aggressive spirit cannot help provoking curiosity and discussion outside, if it accomplishes nothing further. It is somewhat surprising that with the unusually active interest which Cleveland has always evinced in matters relating to art, such a movement has not been started before. We shall have occasion before long to refer more in detail to this new and flourishing society.

The Illinois Chapter of the American Institute of Architects announces the second annual competition for a gold medal, to be open to members of the Chicago Architectural Club who are not practising architects of over two years' standing. The problem is the design for a memorial building for the study of botany, zoölogy, and mineralogy, and is to be finished on April 29.

The Chicago Architectural Club mingles work and play in a thoroughly Bohemian fashion. A recent invitation card bid its members to attend a "Rip-Snorter at the Club House," stating that "provisions and provisos would be provided and Frou Frou be on tap." The exact significance of this cabalistic description is known only to the members and their guests. The same card announced that the new Constitution and By-Laws would be finally voted upon at the same meeting, and further announced the conditions of a forthcoming sketch competition. Things move rapidly in Chicago.

The Chicago Architectural Club will hold its eighth annual exhibition of works of architecture and the allied arts at the Art Institute for two weeks beginning May 23. For further particulars, address John Robert Dillon, secretary, 274 Michigan Avenue, Chicago.

The Buffalo Chapter of the A. I. A. will hold its second annual exhibition in the Art Gallery, Library Building, in connection with the exhibition of the Buffalo Society of Artists, from March 18 to 30. For further particulars, address J. H. Marling, 15 Morgan Building, Buffalo.



VIII.

The Palazzo Pisani, Venice



IX.

The Principal Doorway to the Cathedral at Trani, Italy.

THE BROCHURE SERIES

OF ARCHITECTURAL ILLUSTRATION.

VOL. I.

FEBRUARY, 1895.

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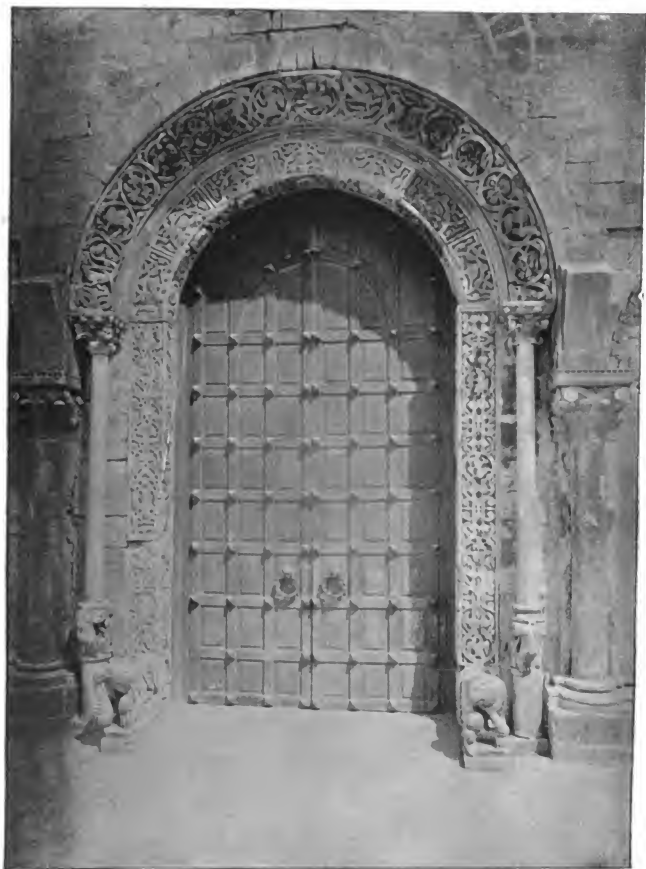
BYZANTINE-ROMANESQUE DOORWAYS IN SOUTHERN ITALY.

THE illustrations chosen for this issue are all from the Byzantine Romanesque work in the province of Apulia, that portion of Southern Italy familiar in school-boy memory as the heel of the boot. Writers upon architecture have found it difficult to strictly classify the buildings of this neighborhood, as in fact is the case with most of the mediæval architecture of Italy, although the influences which have brought about the conditions here seen are in the main plainly evident. The traditions and surroundings, of Roman origin, were modified by trade and association with the Levant through the commerce of Venice and Pisa, resulting in a style embodying many of the characteristics of both the Romans and the builders of Byzantium. Oftentimes these characteristics are so blended and modified by one another as to be entirely indistinguishable, while at other times features unquestionably belonging to the Romanesque or the Byzantine will be found side by side. An illustration of the latter condition may be seen in the two views of the doorway to the cathedral of Trani. (Plates IX. and X.) On account of the intimate relations maintained during the Middle Ages between this province and Magna Grecia, and it may be partly on account of the comparative remoteness from the principal cities of the north, the Byzantine influence is here more strongly marked than in

the cities of Central and Northern Italy.

According to the classification adopted by Fergusson, the church of San Miniato at Florence is one of the oldest examples and a good type of this rather mixed style. It was built about the year 1013. It is rectangular in plan, nearly three times as long as wide, with a semicircular apse. Internally it is divided longitudinally into aisles, and transversely into three nearly square compartments by clustered piers, supporting two great arches which run up to the roof. The whole of the inner compartment is occupied by a crypt or under church open to the nave, above which is the choir and altar niche, approached by flights of steps in the aisles. This general arrangement is followed more or less closely in the churches at Bittonto, Bari, Altamura, Ruvo, Galatina, Brindisi, and Barletta. The scale of the southern churches is, however, much smaller than those of the north, the width of the nave of the cathedral at Trani being only 50 feet, and the length 167 feet, while the corresponding dimensions of the cathedral at Pisa, which is referred to by Fergusson as the most notable example of this style in the north, are 106 x 310 feet.

In these smaller churches, as far as external treatment is concerned, the main attention is devoted to the principal façade, and here most of the ornament is concentrated. The central doorway is



X.

The Principal Doorway to the Cathedral at Trani, Italy.

usually covered with a rich hood supported by pillars resting on monsters, following the custom prevalent throughout Italy during this period. Above this is either a gallery or one or two windows, and the whole generally terminates in a circular rose window filled with tracery.

Fergusson's final summing up of the architecture of this neighborhood can scarcely be considered too enthusiastic in the light of the eight illustrations here given. He says: "No one who takes the pains to familiarize himself with the architecture of these Southern Italian churches can well fail to be impressed with their beauty. That beauty will be found, however, to arise not so much from the dimensions or arrangement of their plans, or the form of their outline, as from the grace and elegance of their details. Every feature displays the feeling of an elegant and refined people, who demanded decoration as a necessity, though they were incapable of rising to any great architectural conception. They excelled as ornamentists, though at best only indifferent architects."

The examples of doorways chosen for illustrating this number unquestionably show the work of men who labored for the enjoyment and satisfaction to be got from their work. This is sufficiently evident in the results before us. Its logical and constructive bearing can of course be called in question, as in fact is the case with all but the merest fraction of the architectural efforts of the world. As decoration we can but admire the masterly way in which the ornament is distributed, the refined sense of scale and proportion, and the skilful and subtle treatment of light and shade, even if the detail of the ornament itself is crude and archaic.

In making the choice of these subjects this point was kept in mind, and they are not offered as material which can be cut out in portions of the size and shape desired and transferred bodily by the designer to embellish a modern masterpiece, in the manner in which the Gothic architects of Venice used their patterns of window tracery. These plates show certain qualities in decorative design in their fullest and best development, and are on this account invaluable as suggestions to designers of the present

day. For "cribbing material" they do not stand for much; but this should not be counted as against their usefulness, for the draughtsman who has not advanced beyond the "cribbing" stage has much still to learn before he can do the best and most satisfactory work.

IX. and X.

PRINCIPAL DOORWAY TO THE CATHEDRAL AT
TRANI, ITALY.

The cathedral at Trani dates from about the middle of the twelfth century. Its main features have been indicated above in describing the general characteristics of the class of churches to which it belongs. The bronze doors shown in the illustration were made in 1160, and are exceptionally fine examples of the work of this period.

XI.

PRINCIPAL DOORWAY TO THE CATHEDRAL AT
CONVERSANO, ITALY.

Doorways of this general design are so familiar in the so-called Romanesque architecture of our American cities that it seems almost like an old friend; but we regret to say that most of our American designs would hardly show to advantage if compared side by side with this.

XII.

PORTION OF THE FACADE OF THE BASILICA AT
ALTAMURA, ITALY.

The remarkable sense of spotting and distribution of ornament shown in the designing of this façade can hardly be too much commended. The strong light and long slanting shadows of the photograph are well calculated to emphasize this quality in the design, and we can readily find justification here for the estimate of Fergusson quoted above.

XIII. and XIV.

PRINCIPAL DOORWAY TO THE BASILICA AT AL-
TAMURA, ITALY, AND DETAIL OF THE SAME.

XV.

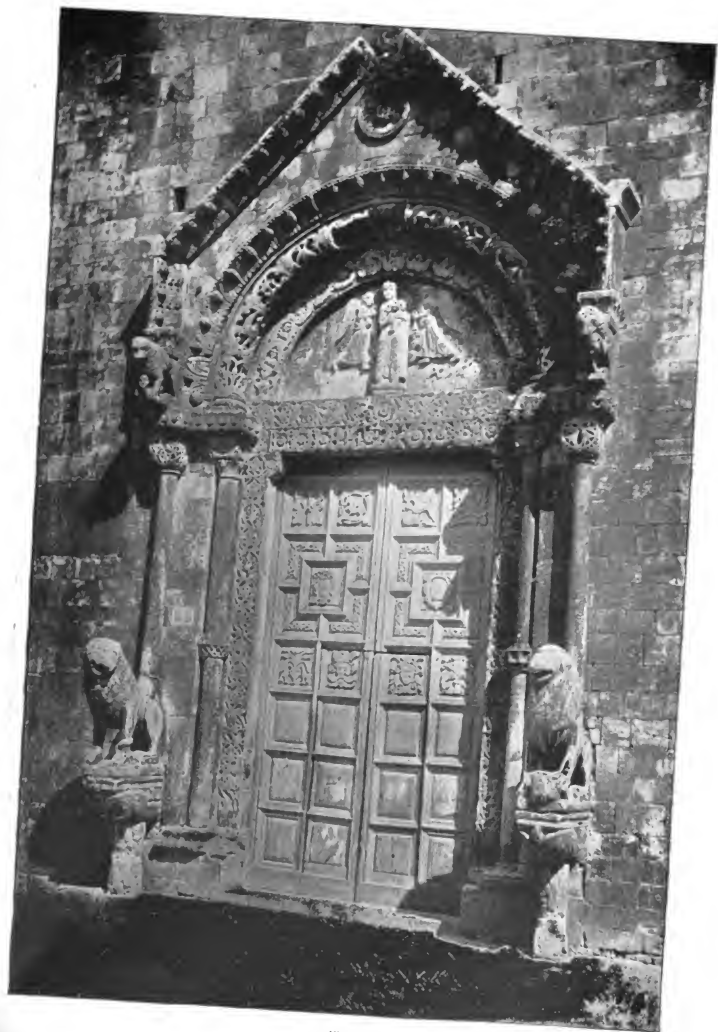
DOOR OF MADONNA DI LORETO, TRANI, ITALY.

XVI.

ENTRANCE TO THE CHURCH OF THE ROSARY,
TERLIZZI, ITALY.

Advice to Young Architects.

Prof. Aitchison's Royal Academy
Lectures upon Architecture should be
read by all students who can obtain



XI.

The Principal Doorway to the Cathedral at Conversano, Italy.

access to them, and this is not really very difficult to accomplish, as they are always reported at length in the English architectural periodicals, and then usually reprinted without credit by one or more of the American papers. The latest one, reported in the *Builder* of Feb. 16, is that delivered on Feb. 4, under the general title "The Advancement of Architecture." It deals in a common-sense fashion with the æsthetics of architecture, and contains many valuable suggestions upon the study and practice of architecture as an art. The three following quotations are well worth attentive reading:—

"Swift, in his 'Letters to a Young Clergyman,' says: 'I cannot forbear warning you in the most earnest manner against endeavoring at wit in your sermons, because, by the strictest computation, it is very near a million to one that you have none.' Perhaps that would be good advice to all who consciously seek for what is called originality, which is mostly attained by exaggeration, disproportion, and oddness of arrangement; real originality only comes from original minds, and will in that case show itself properly and naturally, just as wit shows itself spontaneously in the witty; for surely those original architects, who have only been able to raise in us emotions of contempt or disgust, would have been judicious had they abstained from the attempt. I think that most architectural students, if they will only study the best buildings, will make their plans to accurately answer the purposes wanted, including the efficient lighting of the rooms, will study the Vitruvian symmetry until their eye revolts from disproportion, will try and make their profiles tell the story they want told, and will try and bring such parts that, from the exigencies of the case, obtrude themselves in odd places into harmony with the whole, that they will produce an effect which will raise their buildings to the dignity of humanity, and out of the range of the dog-kennel and rabbit-hutch type, and will not exhibit ugliness, disproportion, or vulgarity. We see plenty of examples where the designs have sunk much below this level; no building of dead walls, with holes in it for doors and windows, could cause us such disgust. Let me

here say, by way of a parenthesis, that if you candidly consider that your design is more offensive than a dead wall, do not waste money and materials in making the wall more repulsive, but let it alone."

"Any one can be original if he be only impudent enough; any one can be graceful if he is servile enough to copy; but to be both original and graceful requires deep study, much striving, and natural talent."

"I have also to remind you that architecture cannot be brought into vigorous life again, so long as architects insist on using old forms for beauty that are inseparable from a construction that has been abandoned; so long as this practice persists, so long will architecture be a kind of potted art; to be vigorous it must learn how to take the materials, and construction that would be ordinarily used in buildings for purely practical purposes, and give to these materials and this construction forms that will excite the proper emotions. You must not suppose that I mean that if you have a vast hall, or what not, that because you can put an iron trussed roof over it from wall to wall, that this will make it into a hall that will raise emotions. You will only get a railway platform or a coal shed. You have got to set your wits to work to see how it can be properly brought within the pale of æsthetics, and not only as to the shapes and proportions of the parts, but the dividing of the whole by supports. It is probable that if you were obliged to vault a cathedral in stone, with no more money than was necessary, and to have a clearstory to it, that you could not do it cheaper, and perhaps not better, than the Gothic architects did it; but to vault such a building in stone when you could do it much cheaper and better with iron ribs and concrete is, in my opinion, *diletante* art. Groins are not beautiful things, but, on the contrary, are ugly, and we should wish to obviate their ugliness if we could; but when they were merely unavoidable methods of cheap construction, we admire them for the invention and skill of their architects, and we have to some extent got to love even their ugliness from old association; though perhaps the ribs at Westminster Abbey, as seen from the west end, are not offensive."



XII.

A Portion of the Façade of the Basilica at Atramura, Italy.

The Brochure Series

of Architectural Illustration.

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All who wish for a complete file of THE BROCHURE SERIES should send in their subscriptions at once, as owing to the necessity of limiting the edition of the first numbers and the impossibility of re-printing when this edition is exhausted, subscriptions will have to date from the current number at the time the order is received. Until the present stock gives out, all subscriptions will be dated from the January number, but no copies will be reserved for this purpose after April 1.

Response to the call for subscriptions to THE BROCHURE SERIES has been gratifyingly prompt and generous. The first subscriber was Mr. George B. Howe, 13 Walnut Street, Boston, the architect of the New Hampshire State Building at the World's Fair. The first club came from the office of Longfellow, Alden & Harlow, and was made up as follows: F. B. Wheaton, R. T. Walker, H. W. Gardner, H. M. Seaver, and J. H. Buttner. This was closely followed by a club of eight from the office of Shepley, Rutan & Coolidge, and another of five from the office of Edwin J. Lewis. The first response from out of town was a club of five from the office of Martin & Hall of Providence, R. I. Others "too numerous to mention" came along in quick succession, and the new magazine may now be considered well launched on its trial trip.

As the plan of THE BROCHURE SERIES is unique in architectural journalism, much of the work to be done during its first year will necessarily be, to a certain extent, experimental. Although the publishers have for a number of years tried

to keep as closely as possible in touch with the profession throughout the country, the diversity of tastes to which the new magazine is intended to appeal, and the practical requirements which it is intended to meet, make even the simple matter of selecting proper material for publication a difficult task. Consequently suggestions or criticisms which may lead to its improvement in any particular will be welcome.

The design used for the cover of THE BROCHURE SERIES is the result of a competition in which twenty-three drawings were submitted, and is the work of Charles Edward Hooper of 250 West 14th Street, New York. The other competitors, whose designs were all of a high order of excellence, were: J. Mills Platt, Charles S. King, Francis S. Swales, Edwin S. Gordon, Fred A. Miller, J. F. Strobel, Jr., George E. Roberts, of Rochester, N. Y.; G. H. Ingraham, E. P. Dana, F. H. Hutchins, C. E. Patch, of Boston; J. W. Ginder, W. B. Papin, H. G. Helmerichs, of St. Louis; Louis E. La Baume, H. H. Braun, of New York City; and Stephen W. Dodge, of Brooklyn.

Following out the general plan adopted in the first two issues, which, contrary to the expectation of the publishers, has proved even so soon an important feature of the magazine, the illustrations in the next two numbers will be made up of related subjects. The March number will have a collection of capitals (Byzantine and Romanesque) from Ravenna and Palermo, and the April number eight windows from Apulia, of the same general character as the doorways in the present number.

Hints to Draughtsmen.

Architectural students and draughtsmen will find the series of papers begun in the Feb. 16 number of the *American Architect*, entitled "Hints to Art Students on Travelling Abroad," filled with valuable suggestions. The writer of these papers is Mr. J. W. Case, the latest of the Rotch scholars returned. In the first paper Mr. Case points out the desirability of preparatory training in academic



XIII.

The Principal Doorway to the Basilica at Altamura, Italy.

design, drawing, modelling, etc., and a knowledge of architectural history and of the French language in order that the student may make the best use of the opportunities open to him. He continues with a number of useful hints upon the best methods to pursue in gaining this preparatory training.

The second paper is devoted to practical suggestions of such immediate value that it is worth while to quote a portion of them in full:—

"To get the most good out of a trip, one should be prepared to work in all sorts of ways,—to make measured drawings, sketches, color notes, squeezes, rubbings, sections with the lead; to study from plates and make T-square sketches, scratch-book notes, photographic notes, and memory sketches.

"Travelling students are apt to place too much value on perspective sketches. Good ones make a nice showing on returning home, but they are of little value to any one but the maker. It is usually possible to find photographs of the things over which one spends so many hours making pretty sketches. But sketches do have a certain value in teaching rendering, and encourage the habit of observing closely the effect of light and shade.

"Beautiful pencil sketches may be made on English metallic paper by simply drawing the shadows on carving in full sunshine: colored papers are very useful to gain quick effects with the use of Chinese white. A pad of Whatman water-color paper, imperial size, is much better to work on than a small cramped little book; and it may be used as a drawing-board, thus diminishing the number of articles to carry. The T-square will run along the edge of the block well enough for sketches, but it is better to carry a straight-edge to clamp on the edge of the block with thumb-screws for the square to work on. Have a canvas bag made with a flap in which to carry the block. It will keep out the dirt and dust of travel and be of great service.

"Sometimes valuable color notes are to be had in crowded buildings where it is not convenient to sit down and make a large study. For such cases a small pocket water-color block will be very use-

ful. There is a small vest-pocket water-color box carrying six colors, which may be set over the thumb, a water-bottle attached, and with it one can stand unobserved in a corner and get color notes which otherwise must be passed by. In studying fresco painting, tempera is very useful. It is mixed up with water and applied to paper, but may be worked over in the manner of oils,—a great advantage in making studies.

"The *chambre éclairée* is invaluable as an aid to drawing, in blocking out water-colors. It will enable one to make a drawing in an hour which otherwise would require all day. It is an instrument little known outside of Paris, but is much in use there among architects. It consists of a prism mounted on a telescoping leg which may be fastened to the drawing-board. The eye looks through the prism and sees the building reflected on the paper; all that remains to do is to trace this outline. It does not teach one to draw, but it does save time, and produces better drawings than can be made without it. The best place to buy them is of Cevalier, on the Seine, near the Pont Neuf, Paris. Only those with the best prisms are of any use: such a one, with two adjustments only, can be had for sixty-five francs. The table which is necessary for its use costs fifteen francs additional; that is, a total cost of sixteen dollars. In buying a table, be sure and get one with sliding legs which can be taken off the head and packed flat.

"One of the very best ways to study, and one which has very direct tangible results, is by the aid of printed plates. Take such a book as Letarouilly's *Edifices de Rome Moderne*. Go to the buildings themselves and compare the drawing with the building; see what drawings on paper really mean when executed; mark up the plate; note the proportion of masses, the size of ornament, the relative proportion of openings and wall spaces, the effect of color and texture, and the use of material. Make suggestions for better ornament, proportion, etc., and then go home and make a new design with all the improvements you have noted.

"The reverse of this method is, to sit down in front of the building with



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Detail of the Principal Doorway to the Basilica at Altamura, Italy.

T-square and triangle and translate the perspective building back on to paper in elevation.

"These two methods will aid one to tell from a drawing how the building will actually look when executed. It will give an idea of the scale of ornament. If a cornice looks just the right size on a certain building, the plate will tell you just how high that is. The T-square sketch is very valuable in cultivating the sense of proportion. Draw to scale such parts of the sketch as can be easily measured, and put in the remainder in proportion, and make these sketches at the scale at which you are used to working in the office. They will be of immense advantage in giving you a sense of absolute scale.

"There is such a thing as 'absolute scale,' and scale is not simply proportion. A drawing might be made in good proportion, and the building look well if executed a thousand feet long, and yet lose all its effectiveness if executed but one hundred feet in length, the relative proportions of the parts remaining the same. It is a fact that certain designs, which look well on paper, will not look well in execution, except at a large scale. Therefore it is valuable in making a sketch to put on it some of the measurements; and freehand sketches with measurements marked on them have a value in giving absolute scale.

"The back of a photograph is a very convenient place on which to make notes of the building itself, in regard to color, material, suggested changes, etc., and will be very useful in recalling the building to memory.

"Measuring buildings and drawing them out to scale is solid architectural work, and nothing else can take its place. It gives a realization of the actual size and appearance of things, and brings to notice the stone-jointing, sections of mouldings, vaulting, roofing, and construction in general. Measured work must be done very accurately, or else the results have no more value than approximate measures on sketches.

"The drawing should be made exactly as the building exists, without any change or improvement, or else the drawing will lose a great deal of its value as a basis for study. Many of Letarouilly's are nearly valueless as data for study because

he has improved on the original, and thus his drawing does not represent the building as it actually exists.

"A good method of measuring buildings is to measure first the general dimensions and block out the building on paper at a small scale, then measure up windows, columns, etc., and set off full-size sections of all the mouldings with a strip of thin lead, such as may be had at any wholesale lead store: only the thinnest sheet-lead will work, as the thicker leads are too stiff to bend. The large final drawings can then be made away from the building. It is important to draw out the building completely at a small scale, however, as it is very annoying when making the final drawing far away from the building to find that some important dimension has been forgotten.

"The ordinary tape stretches so much in long dimensions that it is inaccurate. It is best to get a tape with a metallic strip in it, and it should be at least fifty feet long in order to take dimensions over all, which is much more accurate than measuring with a short tape from point to point.

"The metric system is very convenient, but it is better for American students to use the English measure that they will have to use in practice, and take the tape over with them, for it is difficult to find them on the Continent. A sliding measuring-rod is nearly indispensable, and it will be most convenient to carry if it folds up to the length of the imperial drawing pad. Two large triangles are very useful in getting the projection of mouldings, as they can be held together to form a right angle."

Books.

Verona and Other Lectures. By John Ruskin, D. C. L., LL. D. New York: Macmillan & Co., 1894. 8vo, pp. 204, plates xii. \$2.50.

The art of Northern Italy has furnished the text for a very considerable part of the writings of Mr. Ruskin, and there is no one writer among those who have ventured to investigate and write upon this extremely engrossing subject whose work has so great an interest for the architect, or in fact is of so much value to him. It is



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Door of the Madonna di Loreto, Trani, Italy.

not necessary to agree with all of Mr. Ruskin's elaborate theories or to unqualifiedly admire his drawings in order to find much of real value in his books. No student of architecture can afford *not* to read "The Stones of Venice," and there are few books which should take precedence over it in the formation of an architect's library.

Apocryph of the illustrations in the last number of THE BROCHURE SERIES, in the descriptive notices of which we had occasion to refer to Mr. Ruskin, his latest published work will be found interesting. The title, "*Verona and other Lectures*," does not convey a very complete idea of the contents of the book. None of the five lectures included is strictly architectural in subject matter, and but one, the first, "Verona and its Rivers," has any direct bearing upon architecture, and this only from the historical side. The illustrations, with a single exception from drawings by the author, although lacking in most of the qualities of good draughtsmanship, are well worth examination and study. Plates II. and V., "A Fountain at Verona," and "The Castelbarco Tomb, Sta. Anastasia, Verona," the first made in 1841 and the second in 1835, are from the point of view of the architect the most interesting. They are both pencil sketches, the first accented with a few touches of wash in the shadows and darker portions of the drawing. Plate IX. represents the angle of the Ducal Palace, Venice, the same given as the frontispiece in the last issue of THE BROCHURE SERIES. It would hardly be possible to come nearer the same point of view if the coincidence were intentional. In the comparison which this forces upon us, Mr. Ruskin very naturally suffers, as might be expected, from the fact that his training in drawing was not the most thorough. His proportions are somewhat faulty and the detail is only vaguely suggested, in fact this is more or less true of all his drawings. Nevertheless the book will be welcome to many architects for the valuable suggestions it contains both in text and illustrations; and the author's wonderful and fascinating literary style is here as unmistakably in evidence as in any of his older works. This alone is sufficient inducement to tempt the reader to take it up.

Club Notes.

At the suggestion of several subscribers, the addresses are given below of the secretaries of the principal architectural clubs as far as they are known to us, but there are several omissions and possibly some mistakes. In order that these associations may be of as great mutual assistance to each other as possible, through correspondence, the exchange of notices of competitions, etc., it is requested that any not included in the following list will communicate the desired information to the editor of THE BROCHURE SERIES. Corrections or additions will be made in later issues, and the various secretaries will confer a favor by keeping the editor informed of any changes of address or organization.

LIST OF CLUBS.

- Sketch Club of New York, club rooms 1473 Broadway; recording secretary, Alfred F. Evans; corresponding secretary, Hobart A. Walker.
- Boston Architectural Club, rooms 5 Tremont Place; secretary, F. Manton Wakefield.
- The T-Square Club, Philadelphia, rooms Broad and Pine Streets; secretary, A. C. Muñoz, 212 South Third Street.
- Chicago Architectural Club, rooms 274 Michigan Avenue; secretary, John Robert Dillon.
- St. Louis Sketch Club; secretary, E. G. Garden, Telephone Building.
- Art League, Milwaukee, Wis.; secretary, Elmer Grey, 904 Winchester Street.
- St. Paul Architectural Sketch Club, rooms 239-241 Endicott Building; secretary, John Rachac, Jr.
- Cleveland Architectural Club, rooms 1002 Garfield Building; secretary, Herbert B. Briggs.
- Denver Architectural Sketch Club; president, William Cowe, 706 Cooper Building.
- Rochester Sketch Club, secretary, G. F. Crump, Wilder Building.
- The Architectural League of New York, American Fine Arts Society Building; secretary, Charles I. Berg, 10 West 23d Street.
- The Society of Beaux Arts Architects, New York City.



XVI.

Entrance to the Church of the Rosary, Terlizzi, Italy.



XVII.

Capitals from the Cloister of Monreale, Sicily.

THE BROCHURE SERIES

OF ARCHITECTURAL ILLUSTRATION.

VOL. I.

MARCH, 1895.

No. 3.

THE CLOISTER AT MONREALE, NEAR PALERMO, SICILY.

THE island of Sicily, being in form nearly an equilateral triangle, with one side facing towards Italy, another towards Greece, and the third towards Africa, was a tempting field for conquest to the various nations surrounding it. It was successively overrun by the Greeks, Carthaginians, and Romans, and later, after the Christian era, again successively by the Byzantines, the Moors, and the Normans. Almost all of the architectural remains of the older periods belong to the time of the Greeks, as neither the Carthaginians nor Romans left much to show for their occupation of the island. With the exception of occasional ruined examples surviving from the time of the Dorian Greeks who colonized Sicily, most of the monuments now existing belong to the Byzantine, Saracenic, and Romanesque periods. As would be natural to expect, the latter influences are not clearly separable one from another either in time or in locality. They overlap in all directions; but in general the Byzantine, which was the earliest and most powerful element, is found more strongly marked, and more frequently on the east coast. It however forms the groundwork and is the main ingredient of all that follows. The Saracenic work, which succeeds the Byzantine in date, found a stronger foothold in the South, on the coast nearest Africa; and the influence of the Normans appears in the North.

Every new race of masters in this frequent recurrence of conquest found the island already occupied by a very numerous population of extremely various origin. The newcomers could do no more than add their own forms to those previously in use; the consequence being in every case a mixed style, containing elements derived from every portion of the inhabitants.

Palermo, being on the northern coast, has felt the Norman influence strongly. Its architecture is principally Romanesque in form, with a generous admixture of Byzantine and Saracenic motives in detail and decoration. Exuberance of detail and wealth of color are the rule.

Under the Norman conquerors the Sicilians built as they were directed. Their arts and their civilization were superior to those of their masters, and the Normans were apparently willing to make use of this superiority, and merely adapted the forms of decoration and methods of construction which they found here in use to their own needs and purposes. The polychromatic decoration of the buildings of this neighborhood, such as the interiors of the Capella Palatina and the cathedral at Monreale, ranks among the most successful, if it be not the most successful, work of its class now in existence. It is thoroughly Oriental in character, although applied to buildings intended for Roman ritual. On account of the great superiority of the Moors in art and civilization, not



XVIII.

Capitals from the Cloister of Monreale, Sicily.

only to the Normans but to all the other inhabitants at the time of the Norman conquest, in the eleventh century, many of the buildings of this period show very little Norman influence. In fact the Oriental character is so extreme in some instances, such as the church of San Giovanni degli Eremiti, that there is very little to suggest that it was Norman and intended for Norman uses.

The village of Monreale is situated on the steep mountain-side about five miles to the west of and overlooking the city of Palermo. The cathedral and the cloister adjoining it on the south were both parts of a Benedictine convent, which is now mostly in ruins. They were erected by King William the Second, between the years 1174 and 1182, and richly endowed by him. The plan of the cathedral is that of a basilica.

The famous cloister, with coupled columns and clusters of four in the corners, and with a charming fountain and a separate little square of cloisters around it, as it were, in one corner of the open space, is one of the most interesting relics of Palermo. In arrangement it follows the style universal in the countries bordering on the Mediterranean, that is, consisting of a pointed arcade supported by small but elegant columns of Corinthian design, grouped in pairs; while in the North, in England, France, and Germany, a cloister is formed of a series of unglazed windows.

The columns surrounding the fountain, which unfortunately cannot be seen in the general view given in Plate XX., show the richest decoration. The shafts are either plain, rusticated, or covered with patterns executed in relief or mosaic.

There appears to be some doubt as to the date of this work, as the columns have evidently been inserted since the arches which spring from them were built. The discrepancy will be seen in Plates XVIII., XIX., and XX. The disproportion of the dainty columns and capitals to the heavy arches which are entirely in keeping with the architecture of the rest of the cathedral, but which manifestly do not fit the columns, leads to the conclusion that the columns were a later addition, although probably inserted soon after the other work was completed.

XVII.

CAPITALS FROM THE CLOISTER OF MONREALE, SICILY.

The hybrid character of this work will be perfectly evident at a glance. It plainly belongs to none of the styles of the North, but nevertheless has a distinct character and unmistakable charm. The use of mosaic originally placed in the channels of the shafts added greatly to the decorative effect and airiness of these columns.

XVIII.

CAPITALS FROM THE CLOISTER OF MONREALE, SICILY.

A common device in most of the Romanesque cloisters for adding interest to the long colonnade was the grouping of two columns of dissimilar design. This plan is followed here in treating the mosaic inlay vertically in one and horizontally in the other.

XIX.

CAPITALS FROM THE CLOISTER OF MONREALE, SICILY.

The design of the capitals shown in this plate follows the Corinthian model very closely.

XX.

THE CLOISTER OF MONREALE, SICILY.

In a later number of THE BROCHURE SERIES another view of this most charming building will be given. The portion surrounding the fountain, with its groups of four clustered columns, is, in many respects, the most beautiful portion of the structure. This will be taken up later.

Ravenna Capitals.

With the reign of Constantine, and the introduction of Christianity as the acknowledged religion of Rome, Byzantine art, as such, made its appearance. The culture of Rome was transferred to Byzantium, henceforth to be known as Constantinople. Governed alternately by Greek and by Persian, it had received a strong Oriental character from the Eastern nations, and had added to the Greek subtlety and delicacy of expression the Oriental love of detail. When converted by Constantine into New Rome, it became a perfect treasure house of Eastern and Grecian art. The Byzantine work, which spread over the East in the sixth, seventh, and eighth



XIX.

Capitals from the Cloister of Monreale, Sicily.

centuries, is therefore a union of the refinement of the Greek, the desire for color and detail of the Oriental, and the vigor of constructional invention and conception of mass and grandeur of the Roman. A portion of it was transplanted to Ravenna during Justinian's reign, and there is a glorious afterglow in the Venetian splendor of the tenth and eleventh centuries. The three great centres of Byzantine art work are Constantinople, Ravenna, and Venice; and the three most noted examples, the churches of Sta. Sophia, S. Vitale, and St. Mark's. Apart from these, the cathedral at Monreale, and the Capella Palatina in Palermo, Sicily, represent a variation from the Byzantine type affected by Moslem design.

From the time of Constantine to that of Justinian, one hundred and fifty years, is a period of formation. Under the reign of Justinian, Byzantine art reached its height. Prominent among its factors is the use of mosaic, the influence of which spread insidiously through its whole system, until in the later work the cornices and entablatures of classic design withered into long thin lines of moulding; projections which disturbed the effect of color by the shadows they cast were discarded; voussours disappeared under a mosaic veil; surfaces resolved themselves into broad expanses of infinitely varied tones, bounded by narrow but strongly contrasting bands and borders of marble. All ornament had resolved itself into surface decoration, or as nearly that as possible.

In 539 Belisarius took Ravenna in the name of the Emperor Justinian, and to celebrate this event Justinian decided to erect a magnificent monument in the city. He chose to replace, by a more important structure, the small church dedicated to S. Vitale, and built by Néon in the reign of Theodoric.

The wonderful basilica of Sta. Sophia at Constantinople was just completed, and the novelty of its plan and immense effect produced by its dome, a method of construction entirely novel in Roman architecture, doubtless excited the admiration of the Emperor and led to the adoption of a similar plan for S. Vitale. S. Vitale is by no means a copy of Sta. Sophia, but unquestionably was strongly influenced by it.

It was founded in 540, and consecrated in 547. It is octagonal in plan, with an inner structure of eight large piers, arranged in a circle, connected by arches which support a pendentive dome. Following the custom then in vogue, its interior is incrustated throughout with elaborate mosaics in a wealth of color. The most elaborate design and richest color is used in the apse, which was the centre of display in all Byzantine churches.

XXI.

CAPITAL FROM THE APSE OF THE CHURCH OF S. VITALE, RAVENNA, ITALY.

This is one of the most beautiful and most characteristic capitals of the Byzantine style. Its form and decoration are both typical of the style. The flat treatment of the interlace of the vine motive is very generally used, and can be seen in great variety in S. Vitale and elsewhere. The ornament is here enriched with gold and color. In the double capitals of Ravenna the upper member, or cushion, is usually ornamented with symbolic designs drawn from various sources, both Pagan and Christian.

XXII.

CAPITAL FROM THE CHURCH OF S. VITALE, RAVENNA, ITALY.

Here again is the rhomboidal double capital of a much more severe design than that of the preceding plate, but with a remarkable delicacy and refinement of treatment.

XXIII.

CAPITAL FROM THE CHURCH OF S. VITALE, RAVENNA, ITALY.

This is a mean between the two extreme types shown in Plates XXI. and XXII.

In all these examples the treatment of the angles should be noted. Strong confining lines, with a distinct upward tendency of the ornament, contrasted with the flat sides, contribute much to the good effect of these capitals as constructive members.

XXIV.

CAPITAL IN THE MUSEUM OF THE ACCADEMIA DI BELLE ARTI, RAVENNA, ITALY.

Whether this capital was originally intended for S. Vitale or some of the other churches of Ravenna we cannot state, but at all events it is a fitting companion for the others illustrated in this number.



xx.

The Cloister of Monreale, Sicily.

The Brochure Series of Architectural Illustration.

PUBLISHED MONTHLY BY

BATES & GUILD,

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An illustrated catalogue has come to be one of the important features of exhibitions of architectural drawings, and these catalogues are now exceedingly valuable records of recent progress in architecture. The contributions of the present year to this department of an architect's library are especially notable. Of the catalogues which have come to our notice, that of the architectural exhibition at the Academy of Fine Arts in Philadelphia is in point of illustration the most complete, and shows the most judicious selection of material. In this there was a marked endeavor to give as large a number of geometrical drawings as possible, and it is unquestionably a move in the right direction. The desire for the picturesque, which has been until recently the ruling motive with American architects, has had its day, and trained and conservative designers have gradually taken the place of the pyrotechnic draughtsman of the past. The change has been working gradually to be sure, but scale and detail drawings both in the exhibitions, which of necessity are intended to appeal to a more or less popular taste, and in the professional journals are from year to year growing more prominent. In their recognition of this tendency, the Philadelphia catalogue committee are to be highly commended.

The same trend may be observed in a little less marked degree in the Architectural League catalogue. The exhibitions of the League have for years been the models by which minor exhibitions have been ruled, and its catalogue has been a guide to all others. As usual there is a great deal of valuable and interesting material presented in its illustrations.

The Catalogue Committee of the St. Louis exhibition have made a departure from the general rule, and increased the size of their pages, allowing the use of much larger plates. In some of the drawings this is a distinct advantage, and their catalogue gains in consequence.

The Boston Society of Architects and the Boston Architectural Club will hold a joint exhibition in April, and their catalogue now promises to be a very creditable publication.

In the recent draughtsmen's competitions, Boston has been more than ordinarily fortunate. The medal in both the competitions of the Society of Beaux-Arts Architects has come to Mr. F. M. Mann, of the Massachusetts Institute of Technology, and a number of the first and second mentions have also come to Boston. In fact, nearly if not quite all the designs sent from Boston have received some recognition at the hands of the jury.

A complimentary dinner has been arranged for by the M. I. T. Architectural Society in honor of the winners of the last competition.

The annual competition for the Architectural League gold medal, which was awarded to Mr. A. H. Wright, also resulted in adding another victory to the credit of Boston draughtsmen.

Interest in these contests is not purely local, however, for Philadelphia, Rochester, and several other cities have furnished contributors and shared the honors. Mr. H. L. Duhring, Jr., of Philadelphia, was awarded the Architectural League silver medal.

Fulfilling the bequest of the late Arthur Rotch leaving \$5,000 to the Boston Architectural Club, this sum has been paid to the treasurer of the club by the executors of Mr. Rotch's estate. The income only is to be expended in the purchase of books to form an architectural library. This is only one of many indications that the architectural clubs of the country are recognized as permanent and established institutions. With the spread of this feeling their influence will grow in importance, and as the working foundation of the profession they deserve all the encouragement that can be given them.



XXI.

Capital from the Apse of the Church of S. Vitale, Ravenna, Italy.

The Cleveland Architectural Club.

There are none of the now numerous architectural associations of the country which can more deservingly congratulate themselves upon the early success of their first few months of existence than the Cleveland Architectural Club, which was organized on the 22d of last November, and is now only four months old.

Its original members, fifteen in number, met in the office of Messrs. Coburn & Barnum, and here the meetings for the few succeeding weeks were also held.

It soon became evident that a wide field of usefulness was open to the new organization, and a permanent location of its own would become necessary. Such a location in the heart of the city, with all necessary conveniences, was found in the Garfield Building, and the new rooms have been properly fitted up for the use of the club.

With the purpose of making the influence of its work as far-reaching as possible, the restriction which has commonly been applied in other similar clubs, limiting the membership to architects and draughtsmen, or at least limiting the number of non-professional members, has been entirely done away with, and any one who may have an interest in architecture or the "allied arts" is eligible for membership. What will be the effect of this arrangement it remains for the future to decide. In some of the older clubs it has been found by experience that the professional membership was overbalanced and its work impeded by a too large non-professional element, and the professional lines have been closely drawn in consequence.

The work thus far entered upon is modest but of an important character, and if pursued with the earnest purpose which has marked the first few months will lead to a fruitful future.

Of the monthly competitions in design the one for March, the subject of which is a scheme for the public buildings of Cleveland, has attracted considerable attention, and the public exhibition of

the designs will doubtless lead to profitable discussion outside the club. A plan which we believe has not been adopted here, but which has been the means of awakening considerable interest in the study of design in the clubs of New York, Philadelphia, and Boston, might possibly be followed to advantage. In the January number of THE BROCHURE SERIES the competitions instituted by the Society of Beaux-Arts Architects were outlined. Of course with all the numberless calls upon his time, the average draughtsman does not have the leisure to properly study and render the drawings required in these competitions; but by the joining of forces four or five, or even more, men can easily work out such a problem, and in some respects the advantages to be gained are greater than is the case when an individual works alone. Several large tables can be provided in the club-rooms, and the problem worked up as a club design. This plan has been followed in the Boston Architectural Club with great success.

The study of academic design is of the utmost importance to the young architect, and unfortunately the opportunities for such study in the usual routine of office practice are not very extensive. The working out each season of two or three such designs as those required by the Beaux-Arts Society will be of material benefit to the older men who are already familiar with the academic methods of design, and of much more benefit to the younger men whose opportunities have been more limited. The criticism and suggestion of the older men in the profession is easily obtained while the work is in progress. Nothing could be better calculated to foster a certain *esprit de corps*, which is certainly a desirable quality in any club.

The personnel of the Cleveland Club is as follows: Benj. S. Hubbell, president; Harry S. Nelson, vice-president; Herbert B. Briggs, secretary; Perley H. Griffin, librarian; E. E. Noble, treasurer; W. D. Benes and Wilbur M. Hall, members of the executive board. The officers and Robert Allen, Frederick Baird, J. W. Russell, G. B. Bohm, Williard Hirsh, Ray Rice, Albert E. Skeel, and C. S. Schneider constitute the charter membership.



XVII.

Capital from the Church of S. Vitale, Ravenna, Italy.

Books.

The Church of Sancta Sophia, Constantinople: A Study of Byzantine Building. By W. R. Lethaby and Harold Swainson. Macmillan & Co. 1894. 307 pages with illustrations. \$6.50.

It seems especially fitting that a notice of Mr. Lethaby's work on the church of Sta. Sophia, or as he calls it Sancta Sophia, should appear in the same issue with the beautiful Byzantine capitals from Ravenna, which we publish this month. In the description of this work from Ravenna, on another page, the connection is pointed out between Constantinople, the capital of the Roman Empire in the East, and Ravenna, then the Western capital.

The work before us is an important and exhaustive study, both architecturally and historically, of this beautiful building, which Mr. Van Brunt has called "the central building of the world." Nothing has ever been done in enriching interiors which approaches in splendor the best work of the Byzantine builders, and Sta. Sophia, by general consent, is the most beautiful of the Byzantine churches; but its exterior is by no means without faults, and its claim for distinction would fall if supported only by this.

The book takes up in order the history of Sta. Sophia, with citations of various authorities for statements concerning its early history; accounts of the various vicissitudes through which it has passed; its construction, lighting, details, mosaics, etc., all carefully and conscientiously described, the descriptive portion based on a painstaking study of the building itself. The illustrations which accompany the text are numerous and excellent; there is no attempt to furnish illustrations at large scale, which are already accessible in Salzenberg.

The monumental work of Salzenberg, which has been the architect's reference book for Sta. Sophia, is referred to and largely quoted from.

The two articles by Mr. Henry Van Brunt and Prof. A. D. F. Hamlin, published in *The Architectural Review*, Vol. II., No. 5, and Vol. III., No. 2, will be found of considerable interest in connection with Mr. Lethaby's book.

Club Notes.

When in our January issue it was announced that we should devote a certain amount of space and attention to the architectural clubs of the country, we had no idea of the extent to which these organizations had developed within the last year or two. The work of a few of the older clubs was familiar to us, but it is a surprise to find that nearly every city of importance in the United States has an active and flourishing society of draughtsmen and young architects. It may be well to suggest right here that any city which has not such an organization should look to its laurels.

Among the newer accessions to the ranks is the Baltimore Architectural Club. It is fortunate in being able to start with a strong, if limited membership. It is holding weekly meetings, and has already instituted a series of monthly competitions in design, for which a small cash prize is offered.

The list of officers is the best evidence of its seriousness of purpose and ability to accomplish an unlimited amount of good work.

The officers are: president, J. E. Sperry; vice-president, J. B. N. Wyatt; secretary, Louis E. Simon; and E. F. Baldwin, George Worthington, J. W. Case, and W. G. Keimig, together with the officers, constitute the Board of Control.

The Sketch Club of New York is following the lead of the Chicago Architectural Club in delegating to one or two of its members the office of Entertainment Committee for one evening, when these members act as hosts and provide for the entertainment of the club. This plan has resulted in an increased attendance at the meetings, and is giving general satisfaction.

An outgrowth of the Boston Architectural Club which has shown a great deal of vitality and in many ways justified its claim to a separate existence is the little club of twelve members known as the "P. D's." Without organization and with only the mutual desire for a sort of Bohemian companionship, these congenial spirits have worked together and amused each other for the last two years.



XXIII.

Capital from the Church of S. Vitale, Ravenna, Italy

They are all members of the Architectural Club and among its most zealous supporters.

The mystic monogram of the club, the initials P and D contained in a circle, which was placed on their designs submitted in the two Beaux-Arts competitions, has probably set more than one interested person guessing its significance. Its primary meaning is said to be "Poor Draughtsmen."

Preceding the last regular meeting of the Philadelphia T Square Club an informal supper was held at "Bohemia," a charming rathsheller recently designed by Wilson Eyre, Jr., a member of the executive committee of the club. The president, Walter Cope, presided, while the fifty-four members present lubricated their supper with 158 steins of old musty ale.

The meeting which followed was of unusual interest, as the double programme brought forth a great many designs.

In the competition for a chapel located on the terrace of a wealthy gentleman's country house, Albert Kelsey, who submitted two sets of drawings, was fortunate enough to win both first and second mentions, while E. S. Powers was voted third place.

The competition for a pedestal for a monument was well contested, but the winner of the first place failed to claim his design. Mr. A. C. Munoz, a former winner of the McKim Travelling Scholarship, won second place; and Chas. Z. Klauder, third.

To the list of Architectural Clubs contained in our February issue should be added the following:—

Baltimore Architectural Club; secretary, Louis E. Simon, Builders' Exchange Building.

Cincinnati Architectural Club; secretary, John E. Zettel, 227 Main St.

Society of Beaux-Arts Architects.

The Committee on Education proposes as the subject for its third competition.

A LARGE CITY CHURCH for an Episcopal parish.

The wealth of the congregation has been lavished upon this building to give it a special character of devotion and beauty, to which the richness of material and the sedate spirit of its classic architecture alike contribute.

In addition to the vast body of the church, which is to be so arranged as to give an impression of amplitude and splendor, provision should be made for vestry, sacristy, and choir-room, conveniently situated for the service of the sanctuary. Two small chapels for the celebration of minor services will be situated so as to be accessible both from the exterior and from the interior of the church proper.

The plot of ground secured for the building is rectangular, and measures two hundred feet by four hundred feet, open to streets on all sides.

Sketches of plan, elevation, and section, at a scale of one thirty-second inch to the foot, will be required of all students wishing to compete; these sketches should be made on opaque drawing paper, not tracing paper, and forwarded not later than 22d April, 1895, to Mr. John E. Howe, 140 West 34th Street, New York City.

For the finished drawings the plan will be rendered at a scale of one sixteenth inch to the foot, the elevation and section at twice that scale, and a detail at a quarter of the size of execution. The finished drawings should in every case be mounted on stretchers. The address to which they are to be forwarded will be announced later. All drawings must be sent on or before 24th June, 1895.

(Signed) ERNEST FLAGG, *Chairman*,
JOHN M. CARRÈRE,
JOHN G. HOWARD,
THOMAS HASTINGS,
WHITNEY WARREN,
JOHN E. HOWE, *Secretary*,
Committee on Education.

This competition is open to all students of architecture. Conditions of judgment and jury to be arranged by the committee.

1st April, 1895.



XXIV.

Capital in the Museum of the Accademia di Belle Arti, Ravenna, Italy.



XXV.

Window in the Church of S. Teresia, Trani, Italy.

THE BROCHURE SERIES

OF ARCHITECTURAL ILLUSTRATION.

VOL. I.

APRIL, 1895.

No. 4.

BYZANTINE-ROMANESQUE WINDOWS IN SOUTHERN ITALY.

THE collection of photographs from which the plates in this and the February number were selected was only recently made under the direction of Signor Boni, an official of the Italian government, charged with the care and restoration of historic monuments.

The province of Apulia has been so little invaded by the march of modern improvement, and its present inhabitants are, as a rule, so poor, that it is difficult to travel here except on the line of a few main thoroughfares, and strangers seldom visit more than one or two of the principal towns on the coast. Bari and Brindisi are known to tourists, as they are in the line of travel to and from Greece, but the inland towns are isolated in a barren priest-ridden country in which strangers are not welcome. The hardships which it is necessary to face deter all but the most adventurous even of the Italians, familiar with the language and manners of the people. Architects seldom visit this neighborhood, and little is known of its rich treasure of mediæval buildings, except through the few published works treating of it. Signor Boni expressed himself as surprised at the great amount of beautiful work scattered through this region, of which he previously had no knowledge. The opinion of Fergusson has already been quoted in the preceding article.

The mixture in the work here illustrated of Byzantine and Romanesque elements has also been referred to in the preceding article, but the special characteristics of each style were not particularly pointed out. In the present consideration the peculiarities of detail and ornament are all that need be taken up, as the views given furnish no opportunity for the study of plan or general design. The derivation of the Byzantine style was indicated in the March number of THE BROCHURE SERIES in describing the Ravenna capitals there illustrated.

Byzantine conventional ornament appears to be of two types, — the one usually used in mosaics, of thin scrolls, terminating in flowers or symbols, displayed upon a ground which is much greater in quantity than is the ornament; the other, usually confined to sculpture, an intricate interlace of ribbon lines with spaces filled with Byzantine acanthus, the ornament much greater in proportion than the ground, which only shows in small separate pieces. Apart from these are the borders, occasionally of overlapping leaves, often of small repeated units, such as Greek crosses and squares and diamonds, or else meanders or guilloches. The guilloche takes a new form in Byzantine design, and instead of being a continuous succession of small circles enclosed in an interlacing ribbon, it assumes the form of alternating small



XXVI.

Window in the Church of S. Teresia, Trani Italy

and large circles, or of small circles alternating with large squares, and often progressing in both directions at once, horizontally and perpendicularly, and thus forming an all-over pattern. The roses of ornament are often incorporated into this form of guilloche. Sculpture of the human form becomes more and more feeble and crude. The acanthus, however, went steadily through successive variation until it attained the virile form seen in the best Byzantine work. It is no longer the olive type of the Romans, or the heavy, stupid leaf of the earlier centuries of the Christian era, but has again turned towards the sharp-pointed, vigorous leaf of the Greeks. Its lobes are divided into three or five tines, each sharp at the tip; its centre lines, radiating from a central stem, bend like flames; its surfaces are concave, with deep V cutting, and it has one very marked peculiarity, that is, that as far as possible no tine is left displayed alone on the ground, but the tip of each is made to touch either the tip of a neighboring tine or the ribbon or moulding bounding the space in which the ornament occurs. The tines are of nearly equal size throughout, and the spaces of ground left by the ornament are also of comparatively equal size, and if possible symmetrically grouped. The one almost universal moulding is decorated with acanthus units, and the capitals have acanthus leaves around their bells. These caps are of two types. One, that is manifestly an adaptation of a classic cap, is a union of an Ionic and a Corinthian, or at other times of a Roman Doric and a Corinthian capital. The other is peculiar to Byzantine work, and is that shown in Plates XXI. to XXIV. in the last number. This cap, as at S. Vitale, is often supplemented by another plainer cap above. The lower cap has its faces decorated with scrolls, acanthus wreaths, etc., and usually the corners are strengthened with a decorative unit, leaf or other motive.

The difference between the Byzantine and the Romanesque arises from the differences of the races and their environments. The art of seaport towns, when commerce was most largely carried on by sea, much more nearly resembled the art of some great commercial centre on the

seaboard than it did that of its own neighbors inland.

The art of the seaboard cities in Europe was, then, for many years a borrowed art from the East, as their people were to great extent Eastern colonists. It was carried on with a full knowledge of constructive methods, and a facility in obtaining materials that the inland towns did not possess; and in consequence it is along the seaboard that is to be found the persistence of the Byzantine influence. On the other hand, the interior was peopled by descendants of Ostrogothic tribes mingling with numberless local peoples. Whatever they touch is necessarily crude at first, but constantly gaining as they gain facility in working. A precedent of some kind they must have, and they find it close at hand in the Roman basilicas. Uncertain, from the result of woful experiments, of arches of great span, they pack their columns close together and surmount them with sturdy little arches that have scarcely any thrust. This arcade of heavy columns carrying absurdly disproportionate arches is their only motive, and applied inside between aisles and nave, and outside in successive stories rising one above another. As the masons begin better to understand their art, the span of the arch increases, though a large arch for some time does duty merely as a discharging arch, and has smaller arches beneath and within it. The capitals, at first crude imitations of classic prototypes, soon become the field for the grotesque imagination of the workmen, and each differs from the other and is a mass of light and shade shot with all sorts of uncouth fancies. Wherever, for some constructive reason, a column is omitted against a wall, the capital becomes a corbel, carrying the arches. In many cases the corbels alone are used, and an arcaded corbel course becomes the favorite termination of a wall in the place of a classic entablature. Finally the arches are omitted, and the corbels alone support the eaves.

It will be noticed that while the Byzantine decorated the interior of the churches, the Romanesque builder merely constructed the interior and wrought out the most of his design upon the façade. As a large arch was to him for



XXVII.

Window in the Façade of the Basilica at Altamura, Italy.

a long time a *tour de force*, he naturally beautified the necessarily large entrance, and the beginning of the development of the beautiful Gothic portals is seen in the early Romanesque churches.

The Romanesque is an architecture of inertia, with arches heavily weighted by great masses of wall, and with broadly contrasting masses of light and shade. It does not depend for its effect upon intellectual quality beyond a rigorous sense of simplicity, or upon refinement of conception or detail, but rather upon size, picturesque mass, and staccato light and shade. The proportion of capital to column in quantity of surface was very slight. The proportion of voussoirs to arches naturally depended upon the size of the arch,—large voussoirs to large arches, small voussoirs to small arches. Columns were only grouped around piers and on either side of openings; and lastly, the natural development of the column in Romanesque work was toward attenuation,—the later and the better the work, the more slender became the columns, until at last they were merged into the Gothic multiple-columned piers. The carving upon the arch-mouldings is, to a great extent, geometric, consisting of numerous facets cut in the stone, lozenges, etc.; the so-called dogtooth moulding is a very favorite form of decoration. All these carved mouldings were picked out in color, usually in red and green. The acanthus in the Romanesque has lost much of its vigor, is flat, heavy-tipped, round-edged, and scratched with V-cuts, and the vine is the leaf preferred by designers. Frequently masses of wall are cut in geometric diaper patterns, also touched with color. Borders are not broad; and circular forms, except in the arches, are seldom used. Romanesque was a barbaric art at the best, and has the usual virtue of the barbarian,—a directness of attack at the problem in hand and a simplicity in treating it which is invigorating to see.

XXV. and XXVI.

WINDOWS IN THE CHURCH OF S. TERESIA,
TRANI, ITALY.

These two windows have very little to suggest Byzantine influence in their design. The form and detail are essen-

tially Romanesque, although there is a certain crispness and piquancy of treatment in the first (Plate XXV.) which belongs to the Byzantine work.

XXVII.

WINDOW IN THE FACADE OF THE BASILICA
AT ALTAMURA, ITALY.

The employment of grotesque beasts supporting the columns at each side of this window is a very common device in the Italian Romanesque work. The use of a reversed capital in place of a base for the centre column is also a peculiar treatment frequently found in Romanesque work.

XXVIII.

WINDOWS IN THE FACADE OF S. GREGORIO,
BARI, ITALY.

XXIX.

TRIFORIUM WINDOW IN THE CHURCH OF S. GREGORIO,
BARI, ITALY.

The Byzantine architects used pierced stonework with great effect both in exterior and interior detail. The examples here shown are rather crude, but effective in the relative scale of parts.

XXX.

WINDOW IN THE APSE OF THE CATHEDRAL,
BARI, ITALY.

The ornament about this window, especially that in the long panel below it and upon the cyma of the soffit above, is Byzantine in character, while the columns, with the exception of the capital of the one at the left, are much more Romanesque.

XXXI.

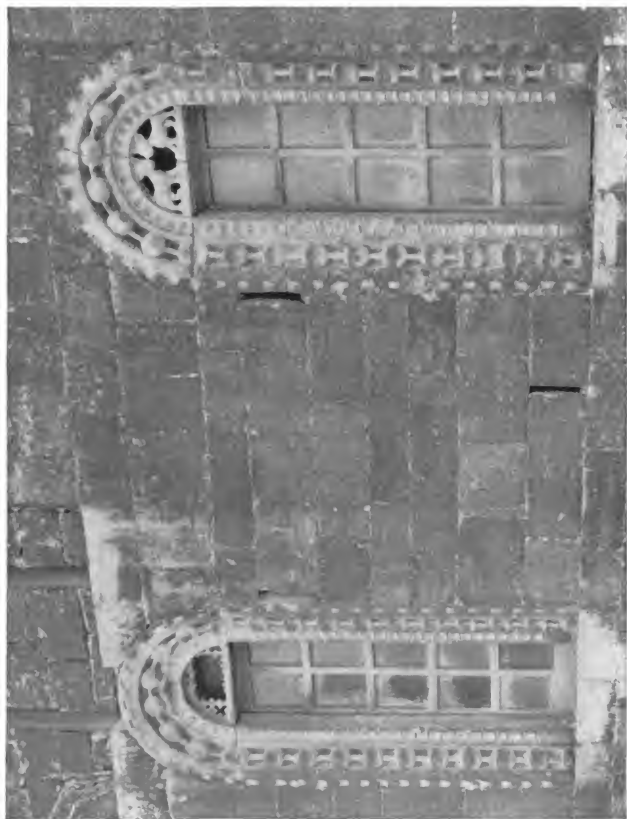
A WINDOW IN BITTONTA, ITALY.

This is not an especially beautiful example, but is an illustration of the direct and vigorous treatment of the early barbarian Romanesque builders.

XXXII.

WINDOW IN THE APSE OF THE CATHEDRAL,
BITTONTA, ITALY.

In this case the beautiful and delicate Byzantine leafage can be seen on the mouldings of the arch above the window. As in several of the preceding examples, there is a curious mixture of the two styles.



xxviii.

Windows in the Façade of S. Gregorio, Bari, Italy.

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Several weeks ago the stock of back numbers of THE BROCHURE SERIES held to fill subscription orders was exhausted, and in future all subscriptions will have to be dated from the number current at the time the subscription is placed. All who wish to have the remaining numbers of this year should subscribe at once, as no back numbers will be kept in stock. The edition has been increased to 7,000 copies, and if the present rate of growth in the subscription department holds will shortly have to be doubled.

The judges in the recent competition for the Rotch Travelling Scholarship, Messrs. Cass Gilbert, George B. Post, and Frank Miles Day, have awarded the scholarship to William S. Aldrich. Mr. Aldrich has taken the examinations this year for the first time, although several of his unsuccessful rivals for the honor have entered before in years past. He has been for some time in the office of Mr. C. H. Blackall, and has been engaged upon important work, such as the new Tremont Temple, which is now approaching completion.

In 1884 he entered the Department of Architecture at the Massachusetts Institute of Technology, and completed the two years' special course in 1887, and then went to the office of Mr. John Calvin Stevens in Portland, Me. He afterwards worked in the Boston office of McKim, Mead & White, and in the office of Peabody & Stearns, where he was engaged upon the drawings for the buildings at the World's Fair. As will be seen, he has had a varied experience and is well equipped to make the best use of his opportunities for the next two years.

It has been the custom in recent years with the winners of the scholarship to delay their departure until midsummer or early fall, but Mr. Aldrich proposes to start in June. His plan of work has not yet been entirely fixed, but he will probably spend a large part of his time in Italy, working in conjunction with the American atelier at Rome.

The three other scholarships in which the same problem in design was employed have also been awarded. For the McKim Fellowship of Columbia College ten designs were submitted. The award was made to Mr. John Russell Pope of New York, a graduate from the school in the class of 1894. The Roman Scholarship was also awarded to Mr. Pope. In the competition for the latter twenty-three designs were entered, and besides the first award honorable mention was given to Mr. Henry E. Emery of Nyack, N. Y., Mr. Fellows of Chicago, and Mr. Bossange and Mr. Ayres of New York, graduates of Columbia College, and to Mr. Percy Ash of Philadelphia.

In the University of Pennsylvania Scholarship in Architecture there were six competitors, and the award was made to Mr. Percy Ash, a graduate of the University. Mr. Ash has also had several years' practical experience in the best offices of Philadelphia, such as those of Cope & Stewardson and Frank Miles Day & Bro.

Mr. H. L. Duhring, Jr., of the Senior class in the University, was given second place.

The *American Architect*, in an interesting notice of the recent exhibition of the Boston Society of Architects and Boston Architectural Club, takes the occasion to comment unfavorably upon the disfigurement of the catalogue by advertisements, which it says are "most excellent things in their proper place, but wholly out of place in an exhibition catalogue." Why this is so it is hard to see, unless the *Architect* believes that there is not advertising enough to go round, and that it should all be reserved for the trade and professional papers. At all events this is "kicking against the pricks," for it is well known that the expenses of such exhibitions cannot be met without some



XXIX.

Triforium Window in the Church of S. Gregorio, Bari, Italy.

outside assistance, and the most feasible plan that has been found for making both ends meet is to interest the dealers in materials used in the buildings represented in the exhibitions. As these dealers are seldom named on the drawings exhibited, it seems proper that some return should be made for their most valuable assistance, without which the exhibition would not be possible.

The *Architect* further says: "The position taken by the St. Louis Chapter A. I. A. was the proper and dignified one, and it ought to be followed elsewhere. The catalogue of their recent exhibition, although a much more costly one than either the Boston or the League catalogue, contains not a line of advertising matter." This is certainly an amusing misstatement. Instead of "not a line," this catalogue has more space devoted to advertising than any of the others mentioned. What it would have been without its sixty-four pages of advertising, yielding an income of at least \$50 a page, we leave others to figure out. Some of these pages we should prefer to see treated differently, as they do detract from the illustrations which they face, and they are sprinkled full of water-closets, radiators, bath-tubs, and various other building appliances not especially artistic in their suggestiveness. Still there is considerable taste and care evinced in the arrangement of many of the pages, and they are well printed on good paper. Possibly this accounts for the failure of the *Architect* to recognize them as advertisements.

The dignified course, it seems to us, is that followed by the committee of the Boston exhibition. In this case a certain number of pages was reserved in the catalogue to be devoted to advertising, and the houses to be represented were given to understand that all would be treated alike. No cuts would be used, and the pages would all be set in type of uniform style, thus insuring a desirable ensemble. We think that the advertising when well presented adds to, rather than detracts from, the interest of a catalogue. Our only desire is to see it done in good taste. The display of plumbing apparatus and all manner of building appliances we do not consider in good taste in this place.

The secretaries of a number of the architectural clubs have very kindly responded to our request for notices and reports of their meetings and proceedings, and we are pleased to be able to give short reports of such occurrences as are of general interest. There are some clubs, however, from whom we have not yet heard, and we would suggest that it will be a help to all concerned if the secretaries of all the architectural clubs will furnish us with short accounts of their regular meetings and of any other occasions of importance. We shall be pleased also to publish any correspondence which will in any way further the interests of these organizations. We shall be glad to have THE BROCHURE SERIES considered as the organ of communication between the various clubs, and will place our services at their command.

Books.

Examples of Colonial Architecture in Charleston, S. C., and Savannah, Ga. Compiled, photographed, and published by Edward A. Crane and E. E. Soderholtz, Boston Architectural Club, Boston. 50 plates, 11 x 14. \$12.50.

How much the revival of the classic influence of the early colonial and the immediately succeeding period is going to prevail in the establishment of a distinctive American style of architecture it is now difficult or indeed impossible to determine; but at all events the reaction from the Queen Anne vagaries of ten years ago to the more severe mass and chaste detail of the recent so-called colonial houses is a step in the right direction, and we have much to be thankful for in the improvement which this tendency has wrought in our recent domestic architecture. Beautiful and admirable as some of the recent examples of this work are, very few show the subtle appreciation of design to be found in many of the older buildings which until the last year or two have been looked upon as merely the outgrown and cast-off work of an age much less refined than our own.

With the very general adoption of this style there has been an increased inter-



XXX.

Window in the Apse of the Cathedral, Bari, Italy.

est in the few remaining fine old examples which are scattered over the Eastern and Middle States, and the best of these are now familiar to architects.

Few, however, know anything of the development of this style in the Southern States, and the work now before us will be a revelation to those who have not visited the neighborhood of Charleston and Savannah.

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A large proportion of the plates is devoted to Charleston, which owes its wealth and in fact the greater part of its existence to the prosperous planters of former days, who made the city a winter resort.

The most notable house illustrated in the work is the William Bull Pringle house, built by Miles Brewton in 1760. It has long been famous as one of the finest houses in the country. Josiah Quincy, who was entertained by its first owner, speaks in enthusiastic terms of its beauty and the charm of its surroundings. Fourteen plates are devoted to illustrating its various features. The two-story portico with a Doric order below and Ionic above, relieved against the brick front laid in Flemish bond, the simple but well-designed iron fence, flanked on either side by a wall with massive brick posts covered with plaster, and all overgrown with a tangle of foliage, make up a fascinating picture. The view of the side gateway and a group of darky boys is wonderfully picturesque, besides being very suggestive as an architectural fragment.

The detail is delicate and refined, but as a rule lacks the force and vitality of the Northern work of the same period. The interior detail shows a marked French influence, especially in the ceilings, mantels, and stairway. The drawing-room, of which a double plate is given, is probably without doubt the finest colonial room in the country, and is certainly a fine piece of design all through.

One feature in planning which seems to be peculiar to this region, as it is not found in the houses at the North, is the location of the drawing-room, which is here on the second floor, usually extending entirely across the front of the house. There is seldom, however, any indication of this in the façade by a distinctive treatment of the second story. But the effect is seen in the interior by the greater

importance naturally given to the staircase hall.

The Gibbs house, built in 1752, which is shown by several plates, is also very attractive. The two interior doorways shown on one plate are among the most refined that we can remember.

The entrance and staircase hall of the Gov. Bennett house will bear comparison with anything of its class to be found, and the plates showing it will be of especial value for interior work.

The Bull house is of a type apparently common in the older work of this region. It is square and covered with a hip roof. The front is divided into three bays, the centre and wider one crowned with a low gable or pediment. The main floor is high, leaving a basement below and no cellar; and the front door, an illustration of which we give herewith, is reached by



Doorway to the Bull House, Charleston.

a double flight of steps protected by an iron railing. Many of the houses are provided with high fences and massive gateposts. A number of the plates give fine examples of these and several very interesting pieces of iron work.

Of the churches, St. Michael's and St. Philip's in Charleston are selected. The former was built in 1760, and is attributed to the English architect, Gibbs, who is also credited with the old Archdale house, with how good authority we do not know.



On the whole, the choice of material is excellent. There is a large number of plates of detail which for architects' use are always the most valuable, and the work of the photographer and printer has been done unusually well.

Catalogue of the Joint Exhibition of the Boston Society of Architects and the Boston Architectural Club, April 15 to 21, 1895. Boston: Published for the exhibition by Bates & Guild. 96 pp., 36 illustrations. 35 cents.

A continuation of the general subject of exhibition catalogues touched upon in our last issue as far as it relates to the catalogue of the Boston Architectural Exhibition. The exhibition itself is quite small comparatively speaking, including only three hundred and twenty-five numbers, but, as the illustrations in the catalogue show, is widely representative and of a high grade of excellence. The contributions are very largely confined to members of the two societies under whose management the exhibition is held. This tends to give a somewhat local character to the exhibition as a whole. Still there is a sufficient number of important contributions from outside to make a quite respectable showing.

The selection of illustrations, the only ground upon which there is excuse for reviewing the publication, is unquestionably good. There are thirty-six in all, covering a wide range of subjects treated in a variety of ways. The reproductions are unusually good, and the book is neatly and well printed on good paper. The cover, designed by Mr. George G. Will, is especially attractive and good in design.

Club Notes.

Recruits in the already very considerable list of architectural clubs are still coming to the front. The latest to be heard from is the Architectural Club of San Francisco, which was organized on Feb. 26 with fourteen members, some of whom were members of the old Sketch Club of San Francisco. It is growing in membership, and gives promise of a bright future. Rooms have been secured in the Menisini Building, 231 Post Street. Meetings are held on the first Monday of

each month, and a paper is read and the designs submitted in the monthly competitions are criticised and the awards announced. The first club exhibition will be held April 26. Mr. Loring P. Rixford, Room 24, Menisini Building, 231 Post Street, San Francisco, is secretary.

Brochure Series Competitions.

From time to time, as opportunity offers, competitions in design will be conducted by THE BROCHURE SERIES. An upright or cabinet piano case, the subject of the first one, badly needs the attention of good designers.

The Henry F. Miller & Sons Piano Company of Boston have, for several years, made steady advancement in the artistic qualities of their piano cases. They have equipped their factory with a view to special work, and have unusually good facilities for getting out pianos to order, carrying out architects' sketches or those of their own designers to harmonize with different styles of interior decoration.

It is their idea to encourage the special designing of piano cases, and to this end they have placed with the publishers fifty dollars to be divided into prizes for such designs. Only sketches will be required, their object being not to use the designs further than to publish the best, but to get designers to give a little attention to this particular problem, and so do a little towards creating an interest in the better design of piano cases. Full particulars, including a structural diagram and a statement of the technical requirements and limitations, will be announced in our next issue.

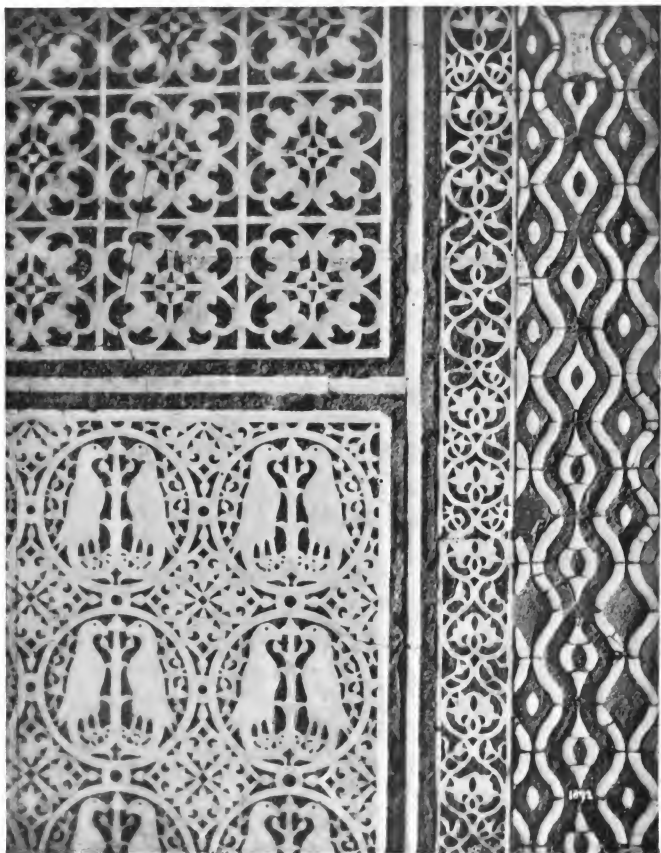
Personal.

As usual at this season, a number of architects and draughtsmen are planning to go abroad; some for only a few months, and others for a longer time. Among these are Messrs. H. T. Pratt, Matthew Sullivan, C. D. Maginnis, and H. C. Dunham, of Boston, and E. K. Taylor and H. L. Jones of New York.



XXXII.

Window in the Apse of the Cathedral, Bittonto, Italy.



XXXIII.

Portion of the Pavement in the Baptistery, Florence, Italy.

THE BROCHURE SERIES

OF ARCHITECTURAL ILLUSTRATION.

VOL. I.

MAY, 1895.

No. 5.

TWO FLORENTINE PAVEMENTS.

THE church of San Miniato al Monte, just outside the walls southeast of Florence, and the Baptistery, or church of San Giovanni Battista, in Florence, are among the finest examples of the Tuscan Romanesque style, and both probably date from about the same time — the early part of the twelfth century — although the date of San Miniato has until recently been referred several centuries further back.

These two churches have many points of similarity, although entirely different in plan. San Miniato was referred to in the article upon the Byzantine-Romanesque doorways of Southern Italy in our February number, and Fergusson's classification of Byzantine-Romanesque was, for the time being, adopted for lack of better authority. Later writers have, however, generally agreed that there is little or no Byzantine influence in these two churches; that the delicate and refined treatment of classic forms here found is not the result of Byzantine or Greek influence, but is due entirely to the natural refinement of the Tuscan race. The same characteristic was again shown later in the treatment of Gothic detail, and is evident in the Renaissance work of this locality.

The dimensions of San Miniato were given in the February number referred to above. The interior of this church is generally considered one of the most beautiful interiors of Italy on account of its effective basilican plan with a crypt opening from the nave, its beautiful and rich detail, and its fine mosaics and deco-

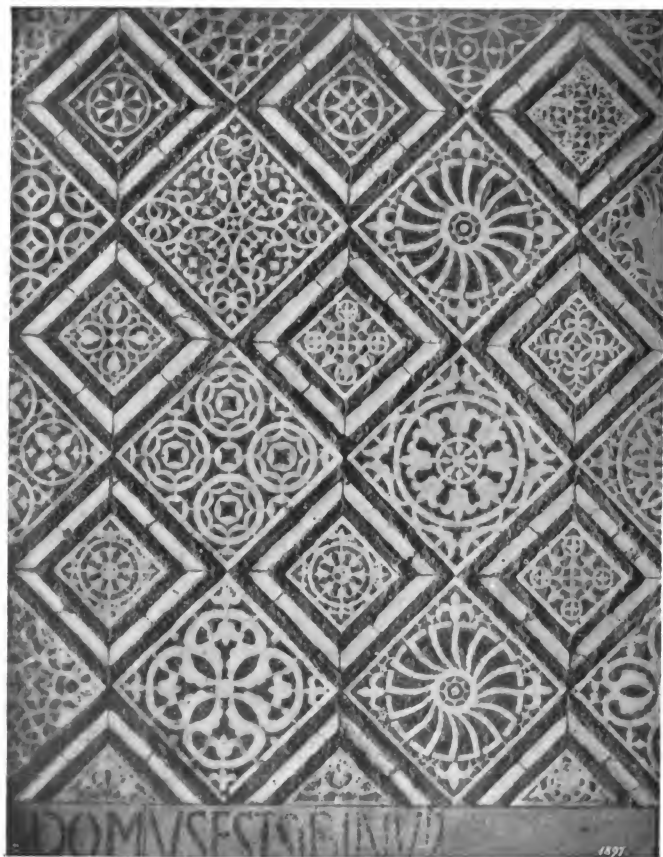
rations. The pavement is not the least of its attractions.

The Baptistery will be remembered for its famous bronze doors, the work of Ghiberti, which have given occasion for so much discussion, favorable and unfavorable. It is octagonal in plan, and 108 feet in diameter externally. It was erected originally for the cathedral of the city, but in the eleventh and twelfth centuries was so thoroughly remodeled that no recognizable features of the old building remain.

The pavements, in point of design, appear quite independent of the other ornamental work in the two buildings we are considering.

The motives of ornament are those commonly found in the stuffs, especially silks, of Sicily and the East, and their use here could easily be accounted for through connection with Sicily. It is known that the Hotel de Tiraz at Palermo, the great royal manufactory of stuffs, artistic metal work, mosaics, etc., established in the sixth century, and which continued until the sixteenth, supplied not only much of the finest textile products for all of Europe in that time, but also furnished workmen who carried with them the designs and methods of Sicilian textile manufacture to other countries. Such manufactories were established in several Italian cities, among them Lucca.

The relationship seems clear, as the forms are perfectly similar. The beasts and birds set in balancing pairs facing each other and repeated in an all-over



XXXIV.

Portion of the Pavement in the Baptistery, Florence, Italy.

Modern Mosaic Floors.

The use of mosaic floors, especially for corridors and entrances of public and business buildings and in some positions of private residences, is rapidly increasing, and every specimen of work gives this art impetus. The laying of a mosaic floor is not so simple a matter as it appears to many architects, and the fact that anyone cannot do it is proven by the bad work one constantly runs across. It is, therefore, advisable that work of this sort be entrusted to a concern that can be found after the job has been finished and paid for, and that has a reputation to maintain and a willingness to make good any imperfection that a few months' wear will bring to light. As this number of THE BROCHURE SERIES will often be referred to where ornamental floors are being designed, we take pleasure not particularly in recommending a house for executing such floors, but rather in calling attention to some of the work executed, inspection of which will be the strongest endorsement possible. We refer to the Murdock Parlor Grate Company of Boston, a house known by name at least to every architect and builder of New England.

Organized over forty years ago, and with prospects of active existence for as many or more years to come, their contracts contain the element of responsibility that is the best guarantee an architect can have that his client's interests are in good hands.

The mosaic and terrazzo flooring department of the Murdock Parlor Grate Company already has a list of over fifty public buildings in which important work has been done. The terrazzo floors so much admired in the new Public Library, covering a surface of 60,000 square feet, the mosaic floor of the Members' corridor in the Massachusetts State House, and especially the entrance to the Members' vestibule, a part of this floor, and the lobbies to the Bowdoin Square and Keith's Theatres, Boston, also mosaic, are examples easily inspected by Boston architects.

Other public buildings in New England in which this company have done admirable mosaic work are the new McLean Asylum buildings, the Arlington (Mass.) Public Library, the Exchange Club, Boston, and a number of bank buildings.

Throughout the Back Bay district there

are numberless vestibule and hall floors in fine residences, many of which are gems in color and design.

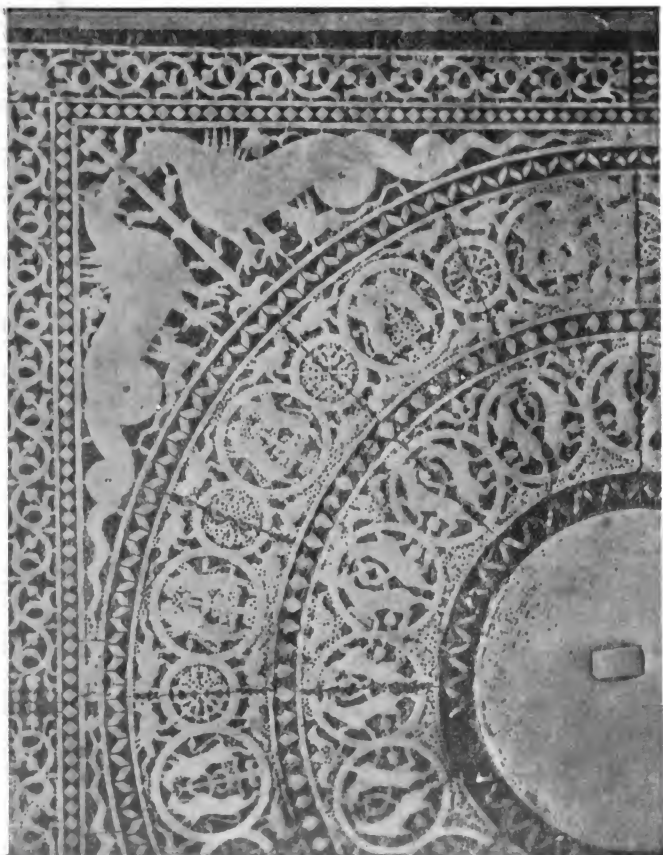
We have mentioned only a few examples, but almost every New England architect can, by writing to the Murdock Parlor Grate Company, be referred to examples of their work in his neighborhood, and we think he will find their estimates as low as it is safe to accept, and their responsibility is beyond all question.

Books.

A Handbook of Architectural Styles: Translated from the German of A. Rosengarten by W. Collett-Sandars. New edition, 639 illustrations. New York: C. Scribner's Sons. 1895. For sale by Hates & Guild, Boston. \$2.50.

A review of the contents of this work is scarcely necessary, as it is already recognized as a standard by all who are at all familiar with architectural literature. As compared with other books upon the history of architecture, the point of view from which the subject has been looked at furnishes the main distinction. This cannot be better stated than in the words of the editor of the present edition, Professor T. Roger Smith. He says: "It is essentially that of an academic and classical professor, and one brought up not only in familiarity with the best examples of ancient art, but with the habit of mind which recurs to classic and especially to Greek originals, both as a standard of taste and as models for treatment of modern works. This feeling, which held sway in England in the day of Chambers, of Soane, and of Cockerell, has now almost died out from our practice and our literature. The works of the contemporary English and French writers on architecture, which are now widely known and read, proceed avowedly and unmistakably on a different basis. Such writings as those of Street or Scott, Viollet-le-Duc, and Ruskin breathe a totally different inspiration; while even the valuable series of architectural writings which we owe to the pen of Mr. Fergusson are too cosmopolitan in range and too impartial in tone for such a peculiarity as is here traceable to be visible in them."

The illustrations show some of the wear and tear of former editions, but are still of great value.



XXXVII.

Portion of the Pavement in the Baptistery, Florence, Italy.

The Brochure Series

of Architectural Illustration.

PUBLISHED MONTHLY BY

BATES & GUILD,

6 BEACON STREET, BOSTON, MASS.

Subscription Rates per year 50 cents, in advance
 Special Club Rates for five subscriptions \$2.00

Entered at the Boston Post Office as Second-class Matter.

It has been called to our attention that some of our subscribers object to duplicating, or at least object to paying for duplicating plates or photographs which they already have in some other form. This is of course perfectly natural and was a point which we had fully in mind in formulating the plan of THE BROCHURE SERIES. And this was one of the main considerations which influenced us in making the subscription price so low. At the price of fifty cents a year, if only a dozen out of the hundred plates are worth buying to a subscriber his year's subscription is justified and is a good investment.

Of necessity it will be found that we shall occasionally include subjects which some of our subscribers already have, but the importance of this duplication is liable to be exaggerated in the minds of those who might notice it when the number of other desirable plates is not kept in view. It should be remembered that the classification, which we are following, and the complete reference index which will be published at the end of each year, and the advantage of a compact and uniform collection which a set of the BROCHURES will give, render it much more usable than a collection of miscellaneous plates or photographs can possibly be. While it is not to be expected that we can choose subjects which are entirely new to all of our thousands of subscribers, it will be our aim to select those which will appeal to the greatest number, and when familiar subjects are given the best obtainable photographs will be used, and those which are least likely to be already found in American collections.

It is now too late for those who have not already subscribed to obtain a complete set of THE BROCHURE SERIES as our supply of the first three numbers is

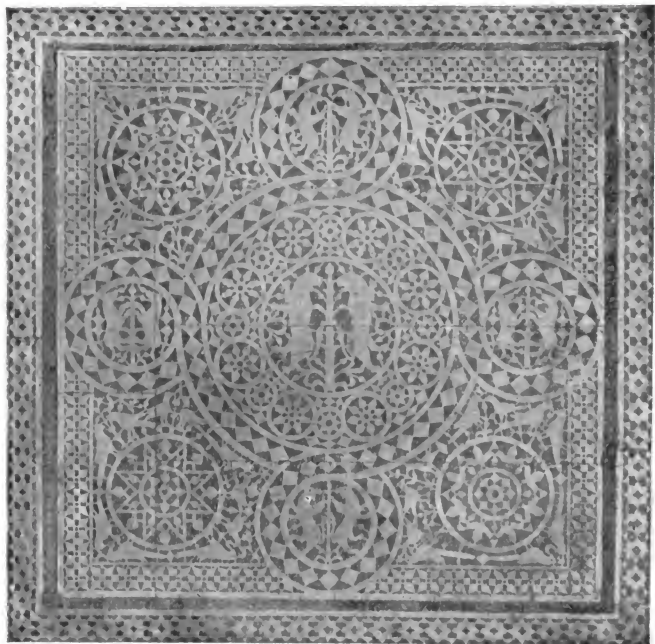
exhausted, and no attempt will be made in future to carry in stock any back numbers. Only enough copies of each issue will be printed to supply immediate demands. On this account those who wish for the current numbers must subscribe at once in order to make sure of them. Less than one hundred copies of the April number are now in stock and these are fast disappearing. Subscriptions in future will only be taken to date from the next succeeding issue.

We wish especially to call attention to the arrangement by which clubs of five subscriptions may be made up for \$2, or 40 cents for each subscription. A very little inquiry among one's friends will bring to light four who are ready to combine at this price.

The large circulation of THE BROCHURE SERIES among the younger members of the profession furnishes an excellent opportunity for the interchange of ideas with men who are all working with the same end in view—the advancement of the profession of architecture. There may be a wide difference in their aims, influenced by personal considerations, the various differences of training and environment; but all are looking forward to increased opportunities and a wider field of usefulness. The experience of many young men will be found of value in shaping the course of those who have not yet won their spurs. It is the purpose of THE BROCHURE SERIES to furnish information as far as possible on everything relating to the profession which will help to make the course of such men an easy one. The articles upon the sketch clubs, scholarships, and other educational work, have all been intended to serve this purpose, and the co-operation of all who are working to this end is earnestly solicited. Our pages will always be open for the discussion of subjects of vital interest to young architects, and we shall hope to see the opportunity largely taken advantage of.

American School of Architecture, Rome.

A recent circular issued by the committee of the American School of Architecture at Rome contains a general description of the organization of the school and its work. On the twelfth of last June, at



XXXVIII.

Portion of the Pavement in the Church of San Miniato al Monte, Florence, Italy.

a meeting held in New York, it was decided to found such a school, and a committee of control was selected including the chiefs of the schools of architecture at the different American colleges where such exist. We give below some quotations from this circular which will be found of interest.

The school is founded for the benefit of advanced students only, and is designed to further the more disciplinary work of other institutions by opening to young men, already well trained by them in drawing and design, certain special lines of study, which at present can be pursued only under great disadvantages. Beginners, accordingly, will not be received. Such work is not suitable to their condition, and it would be a mistake to encourage them to devote their time to it. But to the holders of traveling scholarships, to those who have acquitted themselves with distinction in the competitions for these scholarships, and to members of the *Ecole des Beaux-Arts* of at least three years' standing, it offers opportunities for the completion of their professional training which students thus equipped will, it is believed, find of inestimable value. Other well-accredited students may be admitted to certain hospitalities of the school, at the discretion of the secretary.

Hitherto the holders of traveling scholarships have followed very largely their own judgment as to their travel and study, and have produced, as required, a certain number of carefully measured drawings, which have borne testimony to the diligence of their authors, their facility with pen, pencil, and brush, and the evident seriousness of their intentions; but the work has necessarily shown no common purpose and little consistent prosecution along carefully chosen lines. This being their common experience, the past holders of traveling scholarships are general in their approval of the effort to direct foreign travel and study hereafter to more definite and specific courses.

The school is one of observation and research rather than of design, aiming to form a correct taste and to impress upon the mind, by daily contact with great examples, those principles which are essential to the enduring quality in architecture, be the style what it may. To this end the founders of the school believe it to be of the utmost importance for an architect, before he begins his

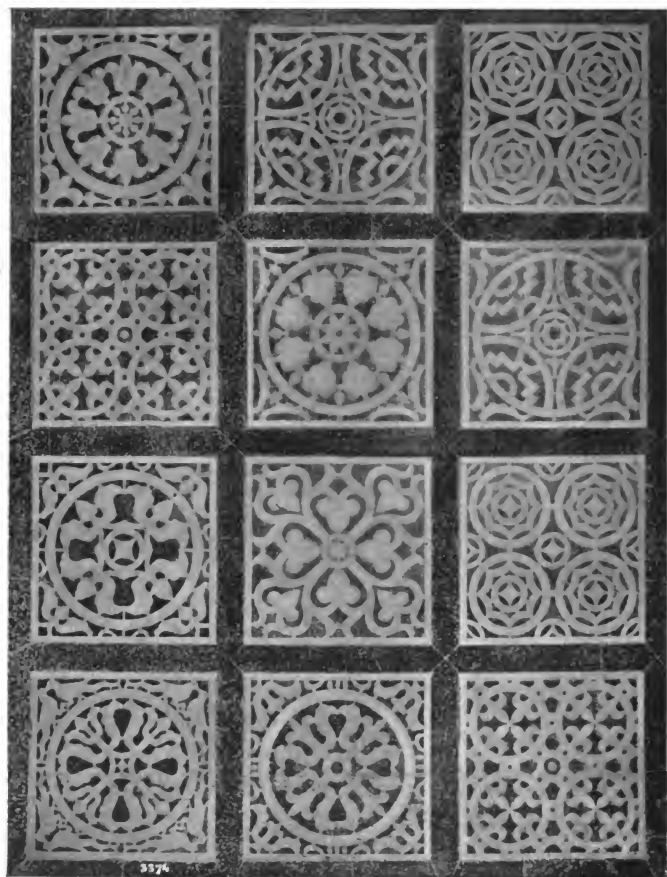
professional career, to study thoroughly and on the spot the monuments of ancient architecture and such works of the Italian Renaissance as are worthy of being considered their successors. The monuments best suited to this purpose are those of Greece and Italy, and the headquarters of the school are established at Rome rather than at Athens, because of the greater amount of material there at hand of use to the modern student not only in the art of architecture itself, but in that of mural painting and in the decorative arts, including architectural sculpture.

The school was formally opened under the charge of Mr. Austin W. Lord, as secretary, on the first of November last, in temporary quarters in the upper story of the Palazzo Torlonia, on the southwest corner of the Via dei Condotti and the Via Bocca di Leone, between the Corso and the Piazza di Spagna; but a permanent home has now been secured in the building known as the Casino dell'Aurora, occupying a part of the grounds formerly belonging to the Villa Ludovisi. This building is situated upon an isolated plot of ground, raised fifteen or twenty feet above the surrounding streets, and comprising about eighty thousand square feet, which is the size of the enclosed space in Gramercy Park in the city of New York. It is on the Pincian Hill, not far from the French Academy in the Villa Medici. The building contains about thirty rooms; some of these are decorated with well-known frescoes, among which is the Aurora of Guercino. The grounds, which were laid out by Lenôtre, are well covered with trees and shrubs, and afford ample space for the erection of additional one story buildings, should such be required at any time for workrooms or studios.

Personal.

Mr. A. L. Nicholson, formerly with Davis & Von Storch, architects, Scranton, Pa., has accepted a position with De Lemos & Cordes, Fulton Building, Fulton and Nassau Streets, New York.

Mr. Dwight H. Perkins, of the firm of Perkins & Selby, Marshall Field Building, Chicago, opened a new office on May 1 at 1107 Steinway Hall Building, Chicago.



XXXIX.

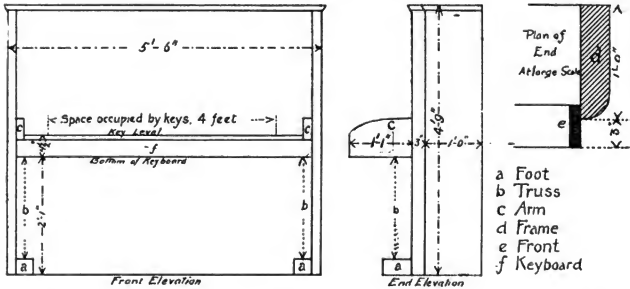
Portion of the Pavement in the Church of San Miniato al Monte, Florence, Italy.

Mr. Myron H. Hunt, recently returned from an extended trip abroad, has gone into the office of Shepley, Rutan & Coolidge in Chicago.

Mr. F. N. Reed, who has distinguished

himself in the Rotch Scholarship competition, having been given second place each time in the last three years, is now with Cabot, Everett & Mead of Boston.

Brochure Series Competition No. 1.



Program: The Henry F. Miller Piano Company of Boston, with the idea of turning the attention of designers to the problem of artistic piano cases, has placed in the hands of the publishers of THE BROCHURE SERIES \$50, to be awarded for sketches of piano cases. Three prizes of \$25, \$15, and \$10 will be given for the three best designs submitted, the judges to be the officers, of the company, assisted by an architect who shall be appointed by the publishers.

It is not the idea of the Henry F. Miller Piano Company to secure designs for actual use, as their work in special case design is almost entirely to order, carrying out designs for architects and decorators. Therefore, only sketches are required which may be executed in any medium the designer may choose, although due regard should be paid to the reproductive character of the drawing. A perspective sketch, showing the right end and front of the case, is required to be made on paper, not exceeding 8x12 in. in size.

The diagram above gives the necessary dimensions. In designing the end the only thing to be borne in mind is the construction of the case, the front telescoping into the back or frame, as shown by the plan of the end. The quarter round finish of the back is not necessary, the

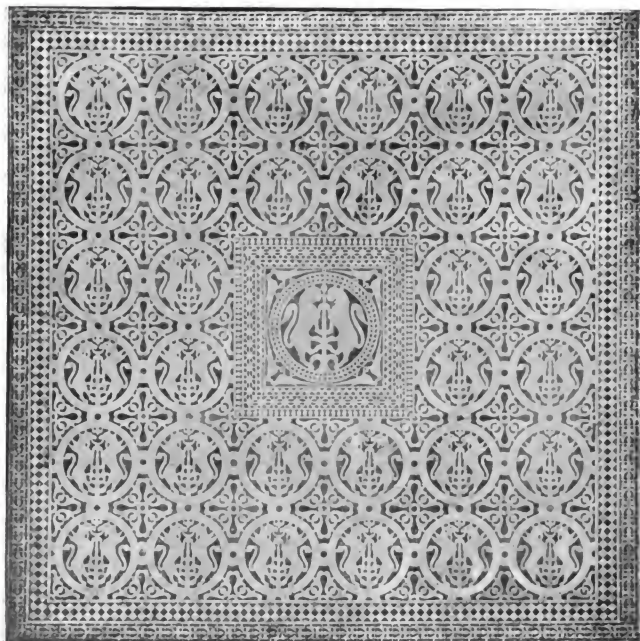
treatment of the end being optional so long as dimensions and construction are regarded.

The arm or end of the keyboard (c), the foot (a), the "truss" (b), which supports the keyboard, are all left entirely to the designer, the only dimensions to be regarded being the height of keyboard from the floor (2 ft. 1 in.), the top of the keys (4½ in. higher), and the space (4 ft.) occupied by the keys. The arm projects 1 ft. 1 in. beyond the front.

Drawings must be sent carriage paid so as to reach the editor of THE BROCHURE SERIES on or before July 15, 1895.

The prize designs will become the property of the Henry F. Miller Piano Company. The other designs will be returned to their authors. It is to be understood, however, that any or all designs may be exhibited or published, and that they may be retained a reasonable time after judgment for these purposes.

The details and management of the competition are left entirely to the publishers of THE BROCHURE SERIES, and it is hoped that this, the first of a number of competitions they will endeavor to arrange, will bring out the work of the best designers. If there is any portion of this program not clearly understood, the publishers will explain more in detail upon request.



XL.

Portion of the Pavement in the Church of San Miniato al Monte, Florence, Italy.



XLIV.
Panel from the Choir Stalls, Church of S. Pietro, Perugia, Italy.

The Brochure Series

of Architectural Illustration.

PUBLISHED MONTHLY BY

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6 BEACON STREET, BOSTON, MASS.

Subscription Rates per year . . . 50 cents, in advance
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Entered at the Boston Post Office as Second-class Matter.

Until the present year no American student of architecture has ever been honored with the diploma of the Paris Ecole des Beaux-Arts, but on June 14 the degree of the school was conferred on three Americans — Messrs. J. Van Pelt, J. H. Friedlander, and D. Hale. The first diplomas were awarded in 1869, before that date there being no official recognition of the completion of any required course in the school, except the awards in the various *concours*, all leading up to the Grand Prize of Rome.

There are a number of Americans now in Paris who intend to present theses for the diploma, and doubtless other awards will follow those already made. Any present or former student of the school who has reached the required standard in his work is allowed to submit a thesis in competition for the diploma.

At the entrance examination of the Ecole this year sixteen American students of architecture were received. Last year there were but eight, which up to that time was the largest number recorded.

The Chicago Architectural Club has given evidence this year of very great activity, and its work has been directed in many channels and with good effect. Its lectures, classes, competitions, smokers, Bohemian nights, receptions, ladies' nights, expeditions to places of interest, and finally its exhibition of last month have all been excellently chosen to instruct, interest, and amuse its members, and incidentally promote the general cause of architectural education. The long list of attractions has held the interest of its members without flagging. In the class-work it has had the services and advice of

the best and most competent men connected with the profession; and in all directions it is to be congratulated upon the good work done.

Books.

Æsthetic Principles: By Henry Rutgers Marshall, M.A. Macmillan & Co. 1895. 201 pages. \$1.25.

Probably many readers of THE BROCHURE SERIES have struggled as has the writer (and possibly some are still in an unsettled state of mind in consequence) over the abstruseness of the current works upon the philosophy of art, trying to find some obscure foundation on which to build for themselves a theory of æsthetics. To such, and to all others who have any wish to reason connectedly on art matters, Mr. Marshall's little book will be interesting and instructive reading. It is remarkably clear and understandable even to a reader with no special training in metaphysical reasoning, and in point of literary style and carefully considered use of language it is a genuine treat. Its object is to explain, in as direct and simple language as possible, the nature and origin of our ideas of the beautiful, and the logical deduction to be made from the premises, which will guide us in the practice of the fine arts, or the production of beauty of some special type.

As Mr. Marshall is an architect, many of his illustrative examples are drawn from architecture, and the book on this account is especially interesting to architects.

Rational Building: Being a translation of the article "Construction" in the *Dictionnaire Raisonné de l'Architecture Française* of M. Eugène-Emmanuel Viollet-le-Duc. By George Martin Huss, Architect. New York: Macmillan & Co. 1895. 367 pages. Illustrated. \$3.00.

This book, although confined entirely to the consideration of the French Gothic, will be found of great value to students. Many of our readers are of course familiar with it in its original form, while others may have followed the translation as it has appeared from time to time in the pages of the *American Architect*.

It will be mainly useful from its historical and theoretical bearing, as all that is



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Panel from the Choir Stalls, Church of S. Pietro, Perugia, Italy.

here included which is of practical value for application to modern uses can be found elsewhere in more available shape. The illustrations form a most important feature in the usefulness of the book. The remarkable diagrammatic drawings of Viollet-le-Duc are famous for their clearness and the amount of information which they convey.

The table of contents includes the following headings: Discussion of General Conditions and Principles; Roman and Romanesque Vaults; Origin of the Pointed Arch; Development of Principles; Vaults; Materials; Thirteenth Century Developments; Civil and Military Construction.

Catalogue of the Premiated Drawings of the Department of Architecture, Massachusetts Institute of Technology, 1895.
Published by the Architectural Society.
Forty-four illustrations.

The work of the Department of Architecture at the Massachusetts Institute of Technology is without doubt the most fully developed students' work in architecture now done in this country, and the drawings shown in this catalogue, giving a selection of the best designs from the year's work just finished, do credit alike to the system followed at the school, the fidelity of the instructors, and the earnestness and talent of the students. The premiated designs in the competitions of the Society of Beaux-Arts Architects made in the course of regular school work are reproduced in this catalogue, and also the first-mentioned designs in the regular monthly problems forming the drill in design of the school. The program for the latter is given in each case. These problems make up a graded series of considerable interest, and are worth careful study and comparison.

Building Exhibit.

The many recent developments in the building arts have rendered it practically impossible for those not directly connected with them to keep informed of the latest and most improved methods of construction, or, in fact, to easily obtain information when desired. To architects, whose business it is to be familiar with the best and most economical method of solving

any building problem, it is often difficult to find the information desired, as the field is so wide and the inventions and improvements multiply so rapidly. To meet the requirements of intending builders, as well as architects, permanent exhibits of building materials have been established in several of the principal cities of the United States, where it is possible to see specimens of the actual materials, appliances, and latest inventions used in modern construction. There are such exhibits in Chicago, Philadelphia, New York, and Brooklyn, and all are proving indispensable in their special fields.

The Chicago exhibit, known as the Institute of Building Arts, located at from 63 to 69 Washington Street, is owned and managed directly by the Illinois Chapter of the American Institute of Architects, and has been controlled in this way for the past five years.

It was established for the purpose of centralizing information relating to buildings, and collecting in a permanent exhibition all materials, appliances, or inventions of a practical or ornamental character. Its advantages are: First, educational, by placing before the interested public an aggregation of building intelligence in the form of exhibits of the actual materials, appliances, and inventions employed in modern construction. Second, that in the fact of such centralization of materials, a vast amount of time is saved to the public concerned in building interests. For those who desire to build, information is not only gained regarding a large variety of improvements, but obtained in a minimum quantity of time.

The Institute of Building Arts is free to the visiting public, who are welcome to all its advantages of information and to the inspection of the numerous exhibits it contains. It furnishes gratuitously, to any one who may inquire, information relating to building improvements. It maintains a series of tests of materials, the results of which may be obtained by anyone asking for them. Courses of lectures given by skilful specialists instructive in the many sciences and arts of Architecture are given under its auspices.

The management of the Institute is strictly impartial as to the merits of the exhibits, having no financial interest in any sale. The purchaser has perfect liberty to examine the exhibits and negotiate with



XLVI.
Panels from the Choir Stalls, Church of S. Pietro, Perugia, Italy.

any exhibitor. It is the duty of the management to protect each and every display from any impositions or trespasses on their several rights, and to explain to any inquirer the qualities and merits of the material or invention, as claimed by the exhibitor, but to give no individual expression of views for or against any exhibit. The examiners are to be left perfectly free to judge and accept from their own standpoint.

The important work of the Institution has made of it a central point of great interest to all connected with or interested in architecture and its kindred arts, and those who are identified with the work will not fail to be amply repaid for their interest or their labor in its upbuilding.

It became necessary a year ago to increase the floor space, and nearly one half as much more space was secured and the rooms are crowded with beautiful and instructive exhibits. The Illinois Chapter, A. I. A., has fitted up a fine library and meeting-room in the Institute, which it throws open to the interested public, who find the many pictures and books therein a great enjoyment and benefit.

The other exhibits above referred to are strictly commercial in character, and conducted in the interests of the exhibitors, and consequently may not command the prestige possessed by the Chicago Institute. Nevertheless they are important educational factors in their special localities and are a great convenience to all connected with the building trades. Every large commercial centre should be thus supplied. The success of those already established will doubtless lead to the early establishment of others. Architects and manufacturers both need only to observe the workings of any of the exhibits which we have mentioned to be convinced of their great practical value, and each individual will be enhancing his own interest while contributing to the success of all the others concerned by lending whatever assistance he can to this most praiseworthy enterprise.

Notes.

An architect cannot work to the best advantage without the best and most convenient appliances. It is true that sometimes the cleverest and most skillful draughtsmen appear least concerned about

their instruments and materials, and often produce work showing wonderful dexterity and mastery of technique with the most imperfect working materials. But this is exceptional. After years of study and practice one may be able to produce with the sharpened end of a match, or with a toothpick, drawings which it would tax the skill of an ordinary draughtsman to approach with the best brushes and colors, but it is easy to see that this is no argument why the latest and most improved methods should not be employed.

Most architects still hold to the old-fashioned drawing boards supported upon trestles, and mostly from the simple inertia of custom. The improved Morse Universal Drawing Table, which is made in all sizes, with a single or double support, is conceded to be more convenient and ship-shape in all respects than the ordinary drawing board, and is only slightly more expensive in its first cost. The size which is shown in the accompanying illustration



which has a board 30x36 inches, costs only \$15 and is by far the cheapest and best device of its kind that we have seen. All of these tables are made to fold so as to occupy as little space as possible when not in use; will revolve or incline at any angle, and independently of the attachments below. They are built of the best materials (iron, brass, and wood) and are finely finished. The board can be made of either polished chestnut or unfinished pine if desired, and various additional attachments can be had for further convenience.



XLVII.

Panela from the Choir Stalls, Church of S. Pietro, Perugia, Italy.

Architects and draughtsmen will be surprised to find what a saving can be made in time and trouble by the use of this most essential article of furniture, as well as the remarkably low price at which it can be bought.

Many other articles of furniture which are necessary for the proper equipment of an architect's office are also manufactured by the Morse Machine Company of Rochester, such as cabinets of various descriptions, desks, special drawing boards with a steel edge (a *sine qua non* for the production of fine, accurate drawings), and special furniture of all descriptions. Architects will find it greatly to their profit, both in money and saving of trouble, to take advantage of the experience and facilities for manufacturing the best goods furnished by this company.

There are very few manufacturers of sanitary goods that keep up with the Dalton-Ingersoll Company in genuine improvements and novelties. Scarcely a month passes without something in the way of improvement emanating from this house; and the remarkable thing is the care and attention bestowed upon the minutest details, nothing about a sanitary fixture being considered too insignificant to command their best inventive genius. Their monthly announcement preceding our frontispiece is worth watching.

The palatial Jefferson Hotel at Richmond, Va., of which Carrère & Hastings are the architects, is built of a very fine *white clay* brick manufactured by the Powhatan Clay Manufacturing Company of Richmond. The strong point of this particular brick is that it is made of a natural white clay, and is not subject to the discoloration of some bricks made by artificially whitening the clay.

The great success of the "Giant" Metal Sash Chain made by the Smith & Egge Manufacturing Company, has of course led to imitation and infringement of their patented methods of manufacture. Nothing is saved by specifying "cheaper" goods, for there really are no cheaper goods than the best; and when heavy sashes are to be hung "Giant" metal chain is the proper specification.

The expense of getting up a working model, bronze finish sash lock mounted on a base, for a paper weight, and sending this free to any architect who desires

one would deter most manufacturers from taking this method of advertising. But the Ives Lock is such "a good thing" that it well repays "pushing." The model works so perfectly and is so simple and durable in construction that its introduction to architects throughout the country, occupying a prominent place on their desks, is securing the almost universal specification of the lock. Architects who have n't one of these paper weights will be well repaid for asking Hobart B. Ives & Co. of New Haven, Conn., to send them one. In this connection let us add that this lock secured the medal and highest award at the Columbian Exposition.

Personal.

Among the Americans who will return from abroad this summer are: Mr. Walter H. Kilham, the holder of the Rotch Scholarship, who has now been abroad two years; Mr. F. E. Perkins, who has been abroad three years; and Mr. W. Atherton, — all of Boston. Messrs. D. Hale, W. W. Knowles, G. O. Totten, Lafin, and Ramond, of New York, and Mr. A. D. Koch, of Milwaukee, also return this summer.

Mr. J. Greenleaf Thorp announces his removal to the Constable Building, 111 Fifth Avenue, New York.

In bringing the affairs of the Architect Department of the city of Boston to a final settlement pending its abolishment on July 1, Mr. Edw. H. Hoyt has been acting as City Architect Wheelwright's assistant, in place of Mr. Matthew Sullivan, now abroad, who has most acceptably filled that position during the whole of Mr. Wheelwright's term of office. In future the work of the city will be distributed among private architects.

Mr. Frank E. Wallis has gone into partnership with Frank E. Freeman, and opened an office on West Twentieth Street, New York City.

Mr. Harold Magonigle, the Rotch scholar who has now been abroad a year, has during the last few months been doing important work in the way of measuring and drawing Roman and Renaissance monuments in and near Rome. Some of his later drawings will presently be published in *The Architectural Review*.



XLVIII.
Panel from the Chamber of Commerce, Perugia, Italy.

NOTICE TO ADVERTISERS

The letter below was written
after a three months'
trial advertisement

Rochester, N. Y., July 27, 1895.

BATES & GUILD,

6 Beacon Street, Boston, Mass.

Dear Sirs: Yours of the 26th received. In reply will say that we desire our advertisement to continue in the Brochure Series, and will state that this advertisement has given us better returns than any other we are carrying. We think that a magazine similar to yours is very much better than a trade journal, because the Brochure Series will be preserved, and will therefore be permanent.

We were tempted recently to put an advertisement in the Architectural Review on account of the good results received from the Brochure Series. Please send us the bill for our account for the first quarter, so that we can have it audited and send you a check.

Very truly yours,

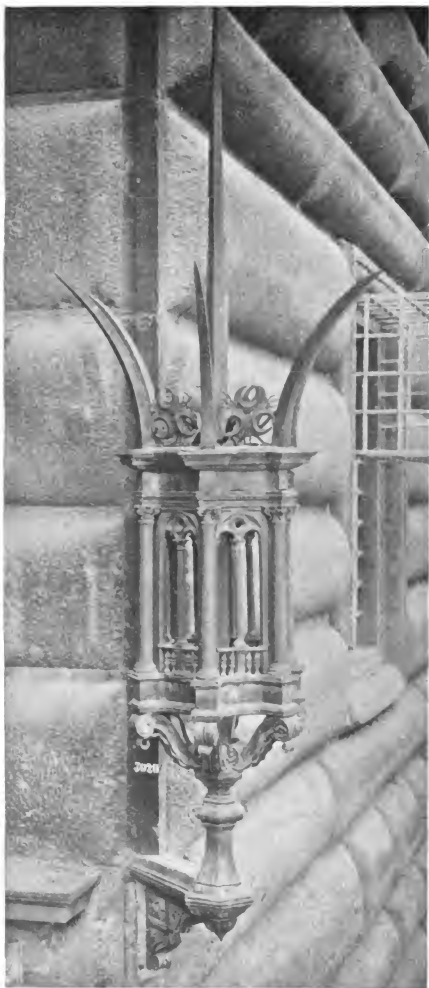
Dic. W. F. M.

MORSE MACHINE CO.

The advertisement which
brought these results

is on page XI

It costs \$72.00 a year



XLIX.

Wrought Iron Lantern on the Strozzi Palace, Florence.

THE BROCHURE SERIES

OF ARCHITECTURAL ILLUSTRATION.

VOL. I.

JULY, 1895.

No. 7.

ITALIAN WROUGHT IRON.

THE wrought iron of the middle ages, and of the time of the Renaissance, and even down to the last century, in Italy, France, and Germany showed, in the crudest examples, the principal virtues of all true decorative art. The reason is not far to seek. The difficulties in the way of working the material with ease imposed certain limitations in design and execution which could not well be disregarded. The lack of machinery (which is responsible for much of the uninteresting character of our modern work) necessarily compelled the use of comparatively simple and straightforward methods. It was difficult to avoid the tell-tale marks of the smith's work, and there were limits beyond which his skill could not carry it. Furthermore the designer, taking these limitations into account, learned to make the most of his possibilities, and to adapt his design to the material — to design in the material. How different from the methods generally in use now! Designs made to imitate something done in another material, turned out by the hundred from a machine which leaves no indication of its work, with all interest of craftsmanship lacking, except in places where it may be vulgarly thrown in your face to make it look as if it had been "hand-made."

Clever imitations of old work are produced, and indeed some of the examples shown in our plates are reproductions and not originals; and if we cannot have new

designs of equal excellence this is the next most desirable thing. And so far as the illustrations are concerned the difference between the original and the reproduction could never be distinguished.

The subjects chosen for the illustrations of this number are lanterns and torch-bearers. The lanterns were in reality torch-bearers, as they were made for holding masses of combustible material which were held in place by the central spike.

The curious lanterns that decorate the Strozzi Palace at Florence, and of which similar specimens are still attached to the angles of the Riccardi Palace, once the famous residence of the Medici, in the same city, are among the best examples of their kind still remaining. We are informed by Vasari that these "*lumière miravigliosi*" were the work of one Nicolo Grosso Caparra, a celebrated artificer of the time, by whom it is not unlikely that many of the beautiful rings and cressets which still decorate the old palaces of Siena may have been executed. On the centre spike was fixed a little iron barrel, containing tow and pitch, while on each of the other spikes a torch was fastened. In some of the old engravings of the festivities given at night by the Grand Dukes of Tuscany, the representations of the effect of this mode of illumination may be seen. It is said that the privilege of affixing such cressets to a residence was one conferred by the State only on the most distinguished citizens, as a peculiar honor, in acknowledgment of services performed.





L.

Wrought Iron Lantern on the Palazzo Guadagni, Florence.

XLIX.

WROUGHT IRON LANTERN ON THE STROZZI
PALACE, FLORENCE.

This is one of the finest examples of Italian wrought iron work still existing, and has frequently served as a model for lanterns in recent times.

L.

WROUGHT IRON LANTERN ON THE PALAZZO
GUADAGNI, FLORENCE.

LI.

WROUGHT IRON LANTERN ON THE PALAZZO
BROCELLA, LUCCA.

LII.

WROUGHT IRON LANTERN ON THE PALAZZO
BARONI NEL FILLUNGO, LUCCA.

LIII.

WROUGHT IRON TORCH-BEARER, SIENA.

This is attached to a column which bears the group representing Romulus and Remus, and which is situated in the public square near the cathedral.

LIV and LV.

WROUGHT IRON TORCH-BEARERS, SIENA.

These two plates represent the same torch-holder, viewed from front and side.

LVI.

WROUGHT IRON TORCH-BEARER, SIENA.

This together with the preceding example are reproductions of old work.

Reproduction of Architects' Drawings.

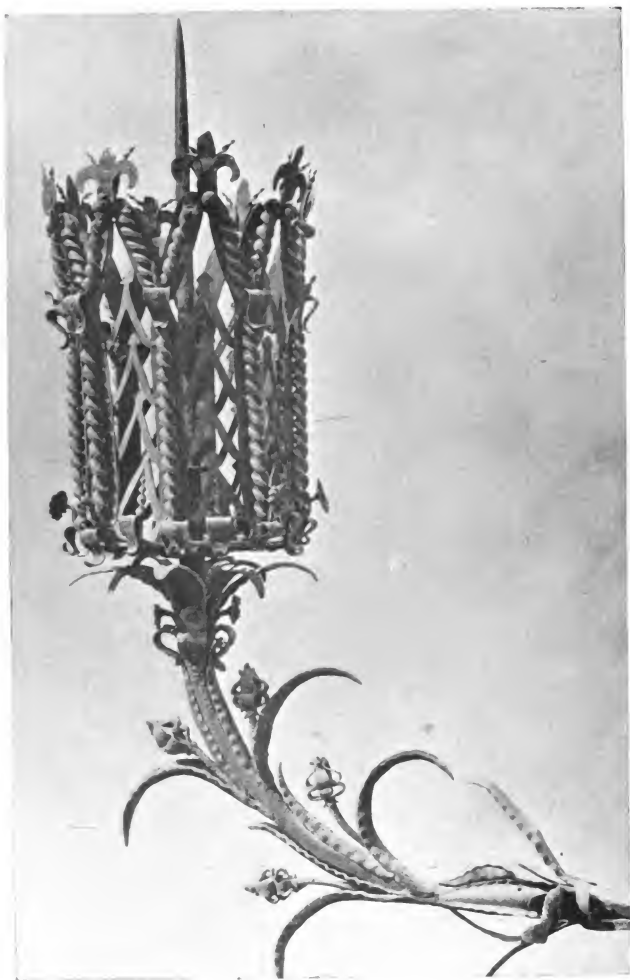
The development of photographic processes for the reproduction of drawings which has taken place within the past few years has led to a remarkable increase in the publication of architects' designs, both in the technical journals and in the popular magazines and daily press. Undoubtedly the recent progress of architectural design in America is largely due

to the opportunity for comparison thus placed within the reach of architects and draughtsmen who could not otherwise place their productions beside those of their fellows. So important has this become that an architectural paper is now usually judged almost entirely upon the quality of its illustrations, the text matter being not only secondary, but in some cases serving only as a vehicle for the plates. In fact, some of the most valuable and most highly esteemed architectural publications are entirely devoid of text.

It naturally happens that many of the drawings made in the ordinary course of an architect's work sooner or later fall into the hands of the publishers of some of the architectural papers or are required for publication in other directions. When such drawings have been made without a proper knowledge of the requirements of the reproductive processes the result is frequently very unsatisfactory, and in many cases gives an entirely unfair impression of the design, while this difficulty might have been easily avoided by a little forethought, and without any additional labor.

A few fundamental points which can always be kept in mind will enable draughtsmen to make sure that their work will reproduce well, that is to say, will give a fairly truthful reproduction of the original drawing.

There are at present in use a large number of printing processes depending upon photography as a basis, by which drawings may be duplicated, but they can be roughly divided into two main classes according to the character of the original drawings. In general, line drawings may be treated by one process, while those in which there is a gradation of tones or tints, no matter in what way produced (except by distinct lines), require another and entirely different process. Line reproductions may be made in several different ways, but the requirements in the original drawing are the same in each. The first requisite is that a drawing shall be made in absolutely black ink on white paper, and with clear, firm lines. With a little care it is just as easy to make a drawing in this way as any other, and a satisfactory reproduction can be assured when it is kept in mind that nothing but black will give the best results. In the early days of process work



LI.

Wrought Iron Lantern on the Palazzo Bocella, Lucca.

it was customary to use India ink ground by the draughtsman, but excellent liquid inks, such, for instance, as that made by Charles M. Higgins & Co., have taken the place of this, at a great saving of labor and trouble. It is only necessary to take care that the ink is new and not too watery, and that a sufficient amount is carried in the pen to insure a black line. Gray lines, although full and continuous, are very apt to be ragged and broken in the reproduction. Aside from this first condition there are few others which are really mandatory. A drawing made with vigorous, well-defined lines and rather open in treatment will, as a rule, make the most satisfactory reproduction.

There is never difficulty in getting a good reproduction from such work as that by which Mr. H. P. Kirby or Mr. D. A. Gregg is known. For this purpose their style could hardly be improved upon. A drawing can be made with fine and delicate lines and still reproduce well if there is not too much difference in size between the original and the reproduction required. In general, the best results can be obtained by making the plate about two thirds the size of the original.

Drawings in colored inks on tinted paper are difficult to reproduce satisfactorily, and of all combinations a bluish ink upon a yellowish paper is to be avoided.

In general, it can be said that everything, even including line drawings in pen and ink, *can* be reproduced by the half-tone processes, the quality of the plate depending upon the character of the original. Water-colors, monochrome drawings in wash, pencil drawings and any combinations of these, are reproducible, but with varying success. The same conditions which apply to line work also hold good to a considerable extent in the present case. A combination of vigorous black ink lines and lighter more delicate work put in with thinned or gray ink will in all probability be very unsatisfactory, as the chances of holding the relation between the two, or in fact of preserving the lighter lines at all, without over-emphasizing the darker portions, will not be very great. Delicate drawings can seldom be reproduced without giving a background tint all over, and this usually destroys the life and snap of the original. This is especially true of draw-

ings upon reddish or yellowish paper, which on this account should be avoided if possible. It should be borne in mind that yellow and red photograph dark ; and blue, light. This often makes a great difference of effect in the reproduction and sometimes makes it impossible to get satisfactory results at all, especially in delicate drawings.

Pencil drawings made with light lines will not reproduce well, as there is too little contrast in color between the lines and the paper ; but sketches made with a soft pencil and strong contrasts frequently give surprisingly good results.

When drawings are to be made, especially for reproduction, the question of expense is often of importance. Plates made from pen drawings now cost about ten cents a square inch, while half-tone plates made of metal for printing on an ordinary printing press with type matter cost about twenty-five cents a square inch.

By using specially prepared process papers, which, if not sold by a local dealer in artists' materials, can be had of Messrs. Wadsworth, Howland & Co., or Frost & Adams, drawings can be made in pencil or black crayon which can be reproduced by the cheaper process, and will give excellent results. Considering the ease with which this work can be done and the satisfactory results obtained, it is surprising that it has not been more generally adopted. The only drawback to working upon this paper is the fact that no erasures or changes can be made without ruining the surface of the paper.

In connection with what has already been considered in relation to the reproduction of drawings, it may be well to refer to the making of plates from photographs. The selection of a good photograph is of the first importance. It should be brilliant, and with all the contrast of light and shade and as much detail as possible, for something is always lost in both these respects in the process of reproduction. A good plate can be made from a good photograph, but cannot from a bad one. The process is the same as that referred to above for the reproduction of wash drawings, etc., and the cost the same, about twenty-five cents a square inch. The half-tone plates in THE BROCHURE SERIES, made by The Blanchard & Watts Engraving Company, Boston, are good examples of first-class work of this description.



LII.

Wrought Iron Lantern on the Palazzo Baroni nel Fillungo, Lucca.

The Brochure Series

of Architectural Illustration.

PUBLISHED MONTHLY BY

BATES & GUILD,

6 BEACON STREET, BOSTON, MASS.

Subscription Rates per year . . . 50 cents, in advance
 Special Club Rates for five subscriptions . . . \$2.00

Entered at the Boston Post Office as Second-class Matter.

No subject at present occupies so important a place in the thoughts of American architects as that of architectural education, if the space given to it in recent publications is an indication of its importance. The proceedings of the annual convention of the American Institute of Architects, held last autumn in New York, have just been published, and no less than five papers are included which deal with one or another phase of this subject. The later numbers of the professional journals also contain several noteworthy contributions to the discussion. Mr. Barr Ferree's criticism in *The Architectural Review*, of the methods of training pursued in the School of Fine Arts in Paris, have led to several papers by adherents of the French system and to a well-considered editorial in the same paper. But the most important contribution to the question is that of Mr. Henry Rutgers Marshall in the last number of *The Architectural Record*, which also contains a descriptive article upon the Royal Polytechnicum at Berlin and its course of study.

There is very little in any of these articles which adds to the existing knowledge on this largely discussed subject; it is what might be considered a rethreshing of old straw, and the main value of all of the articles is in the presentation, which may appeal to readers who have not before thought of the matter in all of its bearings. The papers read before the convention began with the report of the committee on education, by Mr. Henry Van Brunt. In this Mr. Van Brunt advocates the careful and systematic study of architectural history; and it was the purpose of the report to bring out discussion which might lead to valuable suggestions to the archi-

tectural schools upon the study of this subject. Mr. Geo. B. Post, of New York, Professor Ware, of Columbia College, and several others took part in the discussion which resulted in merely recommitting the question to the committee on education, as it was not considered advisable to take any definite action which would bind the Institute to a settled policy on this question. Mr. Louis H. Sullivan, of Chicago, in a thoughtful paper complained that education stifles and kills the spirit of modern architectural work, and that the natural and spontaneous love for beauty found in all human beings gives place, under our modern systems of instruction, to the dry formalities of reproducing old and dead styles.

Mr. Frank Miles Day and Mr. R. W. Gibson, each in his own way, described the advantages of foreign travel and the best methods to pursue, as well as the most important ends to be attained.

Mr. Russell Sturgis, in a scholarly paper upon the subject of Greek architecture applied to modern buildings, gave a number of precepts for the proper use of Greek forms and methods of building as applied to our modern conditions. He closed his article with a lot of receipts much in the style of an architectural cook book, for the application of his theories concerning Greek architecture.

These articles, as will be seen from the above indications, dealt in most cases with one phase only of architectural education. They are all of course important in their way, as contributing to the general discussion of the subject, but each in turn gives only a partial view.

Mr. Marshall, however, starts with the intention of making a full and fair statement of existing conditions and logically draws his inferences as to the best methods of meeting them. He has the valuable qualification of being able to consider his subject judicially and of writing excellent and readable English, as has already been pointed out in these columns, in the review of his recently published book, "Aesthetic Principles."

He divides the subject for convenience into three main headings: first, the use of tools, including in his classification the executive, function of handling men as well as tools in the narrower and legitimate



LIII.

Wrought Iron Torch Holder, Public Square, Siena.

sense ; second, the nature of materials employed ; and third, the general principles of beauty. Under the first heading Mr. Marshall makes one important suggestion, which is at variance with common practice among architects. After pointing out the importance of studying design in the solid, that is, constantly keeping in mind that the forms which are to be designed have three dimensions, and that a geometrical projection, such as a plan or elevation, only partially represents its appearance, he advocates the more general use of perspective drawing in designing. By this is not meant the making of pretty sketches after the design is all determined, to mislead impressionable clients, but the serious study of a design to determine its appearance from different points of view. In fact his suggestion is that the usual order of proceeding shall be reversed, and that the design shall be made in perspective and then translated into accurate terms of such geometrical projections as are needed to guide the practical workman in carrying out the work.

In treating of materials Mr. Marshall takes up separately the materials of construction and the materials of design, meaning by the latter the vocabulary in which the architect expresses his ideas, or the accumulation of architectural forms making up the various historic styles, so-called. He emphasizes the importance — in which point he agrees with all the other writers above referred to — of a wide and catholic knowledge of architectural history and a careful study of all styles.

In summing up in the portion of the article devoted to the general principles of beauty as applied to architecture he gives a clear and concise statement of the reasons why beauty is in itself a necessary and desirable element in architecture, and roughly analyzes the conditions under which it exists.

Brochure Series Competition, No. 1.

The judges in the BROCHURE SERIES COMPETITION No. 1, for a Piano Case have awarded the three prizes as follows :— First Prize, \$25.00, to Mr. A. B. Le Boutillier of Boston ; Second Prize, \$15.00, to Mr. Edward F. Maher of

Boston ; Third Prize, \$10.00 to Mr. James C. Green of Brooklyn, N. Y.

The report of the judges with reproductions of the prize designs will be given in the next issue of the BROCHURE SERIES.

The drawings have been retained by the H. F. Miller Piano Co. for exhibition at their warerooms and will be returned by them at the close of the exhibition.

Clark Medal Competition.

The seventh annual competition for the Robert Clark Testimonial, under the auspices of the Chicago Architectural Club, is herewith presented.

CONDITIONS. — The competition is open to architectural draughtsmen under thirty years of age, residents of the United States, and not practicing architects.

The author of each design must execute all drawings without assistance, and non-adherence to these conditions will cause the rejection of the design or designs in question.

The awards will be made by the adjudicating committee on the "Robert Clark Testimonial Competition," and are : First prize, gold medal ; second prize, silver medal ; third prize, bronze medal.

The two designs receiving honorable mention will receive special bronze medals.

The three prize drawings shall become the property of the Chicago Architectural Club.

AN ART SCHOOL. — A gentleman wishing to share his large and valuable collection of paintings, statuary and architectural fragments with his townsmen, has decided to place them in a building which he proposes to erect for the study of architecture, painting and sculpture.

The building is to face the town square, and is to be not more than one hundred and fifty feet in its greatest dimensions.

It shall consist of one story and a high basement.

The first story shall contain the following rooms :

1st. A large entrance gallery for the placing and hanging of statuary and paintings. This hall should be the main feature of the plan, and should be carefully arranged for convenient and advantageous display, without destroying the



LIV.
Wrought Iron Torch Holder, Siena.

architectural effect. It may be one continuous hall or divided into parts, at the discretion of the architect. It may be lighted from above.

2d. A large glass-covered court to contain architectural fragments.

3d. An amphitheatre, to seat about two hundred, for lectures on art subjects. A library and an assembly hall.

4th. Four class rooms. These rooms should be well-lighted and of easy access to the court and gallery.

5th. A janitor's room and an office for the custodian. These rooms may be small, but should be conveniently placed either at the entrance to the building or to the grounds.

As the number of the students is limited, the size of the rooms is of less importance than the circulation, convenience and artistic beauty of the whole.

The building, being the home of the arts, should be pure in style and classical in feeling, though not necessarily archaeological.

Drawings required, viz.: One plan and one section at the scale of one-sixteenth of an inch to one foot, and the front elevation at the scale of one-eighth of an inch to one foot.

Drawings to be rendered at will; to be mounted on strainers 28x40, without frames or glass.

A sealed envelope containing the name and full address of the author, with place and date of birth, must be securely fastened to each drawing; the drawings and envelopes themselves must not be marked by a device of any kind.

Drawings must be delivered to John Robert Dillon, secretary, Chicago Architectural Club, at the club house, 274 Michigan Avenue, Chicago, on or before Friday, November 15, 1895, charges to be prepaid. All drawings not receiving prizes will be returned at the expense of the contributor.

L. J. MILLET, Chairman;

R. C. SPENCER, JR.

IRVING K. POND,

The Adjudicating Committee on the Robert Clark Testimonial.

Personal.

The death of Richard Morris Hunt, at Newport, R. I., on July 31, deprives the architectural profession in this country of

the man who, since the death of Mr. Richardson, has been its most distinguished representative. His influence upon American architecture is possibly less directly traceable than that of Richardson, and was more of a personal nature through association with his brother architects, while Richardson's example was his most important legacy to the profession.

Mr. W. S. Hebbard will, on September 1, occupy new offices in the Grant Building, San Diego, Cal., which he is just completing for U. S. Grant, Jr., Esq.

Among the recent additions to the working force of Mr. Aiken, Supervising Architect of the Treasury, are Mr. F. B. Wheaton, formerly with Messrs. Longfellow, Alden, & Harlow, and Mr. Rice, formerly with Wheelwright & Haven.

Mr. Geo. H. Ingraham, who has recently opened an office at 6 Beacon Street, Boston, is now absent on a short European trip.

Mr. George E. Barton, for several years with Cram, Wentworth, & Goodhue, of Boston, has just started for a tour of England and France, with the special purpose of studying the domestic and church architecture of the smaller cities and towns.

Mr. C. H. Alden, who has lately returned from six months' travel, mostly in Italy, has made a careful study of the brick and terra-cotta architecture of Northern Italy. He has just entered the office of Messrs. Wyatt and Nölting, Baltimore.

Each year since the University of Pennsylvania Traveling Scholarship was founded, a prominent member of the T Square Club has been the winner; and that Mr. Percy Ash, ex-president of this club, should carry off the prize this year is particularly gratifying.

Mr. Ash has twice before competed, and each time came out a close second; but his old luck did not entirely forsake him, for in his venture for the Roman Scholarship Prize he was very near to the front, winning honorable mention.

H. L. Duhring, Jr., was a close second for the U. of P. Scholarship.

At the last regular T Square Club meeting, but two sets of drawings were submitted. The program called for a "Garden for a Palatial Country House," and required a plan of the house and terrace



LV.
Wrought Iron Torch Holder, Siena.

at $\frac{1}{8}$ " scale, and a plan and section of the entire garden at a scale of $\frac{1}{32}$ of an inch.

The problem was modeled after the *projet* given at the Ecole des Beaux-Arts, and required so vast an amount of graded wash work in color, as to intimidate many of the regular competitors. A. C. Muñoz, who won first mention, submitted three drawings, two of them nearly three by four feet, while Albert Kelsey was disqualified for not having fulfilled the requirements by omitting the $\frac{1}{8}$ " scale plan.

Some discussion advocating the postponement of the competition took place, but Kelsey seemed to prefer being disqualified rather than further exert himself; and possibly the knowledge that three draughtsmen in Day's office and two in Cope & Stewardson's office had two unfinished designs to complete, may have influenced him. In spite of the result of this competition the eleven points previously won by Mr. Kelsey give him the highest average for the past year's work.

Notes.

Of the many minor or industrial arts which enter into a complete architectural production, that of the smith is one of the most fascinating, and strangely enough, it is one which at the present time has the fewest workers who can be worthily compared with those of the past. In the estimation of many of the most prominent and exacting architects of the country there is but one maker of ornamental wrought iron in America who can be trusted to intelligently carry out the spirit of a fine design. Why this should be so, it is hard to say, but the fact remains that most of the best iron work done in this country in recent years has come from the shop of John Williams of New York; and architects, it may be said, instinctively turn to him for work of this class.

The characteristics which distinctively belong to the art of the smith, the limitations of material and the purpose for which the finished work is intended are all taken into account and each element given its due importance. To Mr. H. B. Stillman, associated with Mr. Williams, who has for a number of years taken personal charge of this branch of the

business, is largely due the success which has attended the efforts of his house.



The suburban house architecture of the towns about Boston is of exceptional interest and its quality is generally considered to be equal, if not superior, to that of any other locality in the country. The reason for its superiority in design and consequent interest is largely traceable to the influence of such architects as Peabody & Stearns, Winslow & Wetherell, Andrews, Jaques & Rantoul, Hartwell & Richardson and a number of others who have given especial attention to residence work.

One of the most attractive collections of houses of this class which we have seen is contained in a finely printed little booklet issued by Dexter Bros., of Boston. It contains photographic illustrations of eleven houses designed by the architects named above, and others. The houses themselves are hardly more attractive than the excellently chosen and finely reproduced photographic views. Messrs. Dexter Bros., upon application, will send this booklet to any architect or draughtsman.

For fastening any sort of work to stone or brick the clever expansion bolt, patented and manufactured by Isaac Church, of Toledo, is, on every count, the best device to specify. Patterns for every special use imaginable are made by him and fully described in his catalogue.



LVI.

Wrought Iron Torch Holder, Siena.



LVII.

Capital from the Parthenon, Athens.



THE BROCHURE SERIES

OF ARCHITECTURAL ILLUSTRATION.

VOL. I.

AUGUST, 1895.

No. 8.

FRAGMENTS OF GREEK DETAIL.

THE Art of Greece during the fifth century, B.C., was developed in an amazingly short time from a condition almost archaic to that of the greatest perfection the world has ever seen.

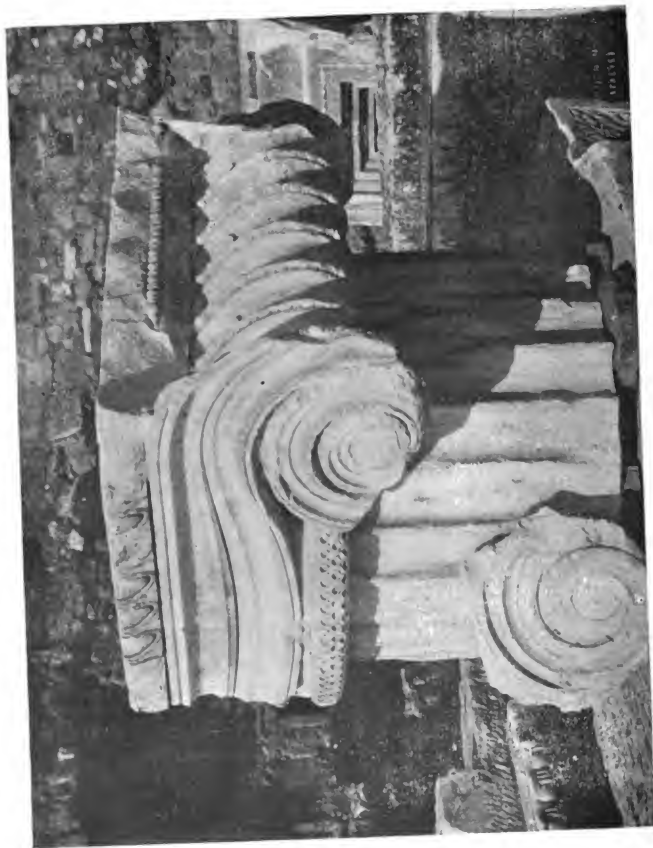
At the close of the Persian wars the Athenians, under Pericles, began rebuilding their city and perfecting themselves in all the arts of civilization, and their progress in the next half century will always be a subject for wonder. It is especially wonderful that works of art of the character produced at this time should have been the outcome of political maneuvering: for if Plutarch is to be credited the scheming of Pericles to obtain and hold possession of the government of Athens was the immediate cause of the erection of these marvellous monuments. In order to increase his influence with the common people Pericles devoted the treasure which had been contributed by the other Greek cities for defence against the barbarians to the beautifying of Athens, and to furnishing them with games and amusements, and especially to the erection of the group of temples upon the Acropolis, in this way distributing patronage and keeping his people employed much as a modern political "boss" does the same in our day.

The Parthenon, which is esteemed the grandest of all monuments of Greek art, embodying as it does the highest achievement in sculpture and architecture, was built just after the middle of the fifth

century, although the precise date at which it was begun and finished is uncertain. The Erechtheion and Propylæa were probably built a few years later, but their exact dates are also in doubt.

The sculptor, Phidias, was the friend and adviser of Pericles and to him was given the general charge of all matters relating to art. Under him were grouped architects, sculptors, and artisans of all schools and trades—Ictinus and Callicrates as architects of the Parthenon, Mnesicles of the Propylæa, and many others—such an assemblage as only Greece in her most glorious epoch could bring together. The work of this period shows that happy union of technical perfection and the expression of only the loftiest ideas, in which, as Plutarch says, the architect made it his ambition to "surpass the magnificence of his design with the elegance of its execution."

The skill and delicacy as well as the subtle appreciation of refinements of form and finish exhibited in the treatment of details such as those shown in our plates are almost beyond comprehension. The workmanship is so perfect that it is difficult to see how it could be improved upon. Stuart, in his account of the Parthenon, states that he found two stones, one merely laid upon the other in the stylobate of this building, which had been ground to so fine a joint that they had actually united and become one. The refinements in measurements are such that it has been asserted that a variation



LVIII.

Capital from the Erechtheion, Athens.

of one twentieth of an inch from the dimensions intended is all that need be allowed—the width of the two ends of the building agreeing to within this amount. The entasis of columns and curvature of what would ordinarily be straight lines is familiar to all students of architecture.

Photographs of Greek architecture are by no means common or easy to obtain, and the subjects given as illustrations of the present issue of THE BROCHURE SERIES are presented, not as in the preceding numbers, either all from a single building, or of similar features from several buildings, but merely as fragments of detail, representing the period of Greek art when architecture and sculpture had reached their highest development.

LVII.

CAPITAL FROM THE PARTHENON, ATHENS.

The Parthenon of Pericles was built on the site of an older temple as a treasury, and repository of the colossal statue of Athena, made by Phidias from gold and ivory. The Doric order, the capital of which is shown in our plate, needs no description here as probably no other single order is so generally known. After various transformations the building was blown up by the Venetians in 1687 and has since remained in ruins.

LVIII.

CAPITAL FROM THE ERECHTHEION, ATHENS.

LIX.

BASE FROM THE ERECHTHEION, ATHENS.

LX.

CAP OF ANTA FROM THE ERECHTHEION, ATHENS.

The Ionic order of the Erechtheion is the one which is best known and has been most frequently copied and adapted in modern work. It is at the same time the richest and most delicately refined of the Greek Ionic orders, and this is equivalent to saying of all orders whatsoever. This order of which the cap and base are given in our plates belongs to the north porch. There were two other fronts to the building which was, to all intents and purposes, three temples united in one. The famous caryatid porch faces the south, looking toward the Parthenon.

LXI.

FRAGMENT FROM SOUTH SIDE OF ACROPOLIS, ATHENS.

Although this fragment was found at some distance from the Erechtheion it is

without much doubt a portion of that building.

LXII.

CAPITAL FROM THE PROPYLÆA, ATHENS.

The Propylæa, or gate to the Acropolis, was built at about the same time as the Parthenon, between the years 436 and 431 B.C. It combines the Doric and Ionic orders, but both are most skillfully used with equal grace and nobleness of proportion.

LXIII.

FRAGMENT OF CYMA FROM THE THOLOS AT EPIDAUROS.

The Tholos of Polykletos at Epidauros was a circular building 107 feet in diameter, situated within the sacred enclosure. It had two concentric rows of columns, the exterior order being Doric, and the interior Ionic, but with Corinthian caps of the design shown in plate LXIV.

LXIV.

CAP FROM THE THOLOS AT EPIDAUROS.

The two fragments shown are the result of recent excavations and are among the most beautiful examples of Greek detail extant.

Architectural Schools.

HARVARD UNIVERSITY.

The writer of "The Point of View" in *Scribner's Magazine* recently called attention to the distinction between what he calls "cultivation" and "civilization." As he very aptly states it, "culture according to the common acceptance of it, is largely the cultivation of the mind; civilization would seem to be the cultivation of the sympathies, the tastes, and the capacity for giving and receiving sound pleasures. The most civilized man is the man with the most catholic appreciation, the man who can be the most things to the most people—the man, to put it briefly, who knows best how to live. The man who is civilized can use all the culture he can get, but he can get on and still be civilized with a very moderate outfit of it. But the man who has culture and has not civilization, is very badly handicapped."

Probably no walk of life offers more opportunities for the advantageous application of what is meant in this quotation by civilization than that of the architect;



LIX.

Base from the Erechtheion, Athens.

and probably in no other profession does the "civilized" man have greater advantages over his less civilized fellows.

The successful architect requires a broad and catholic culture, but in addition must be a man of the world in the best and most comprehensive sense. Opportunities for social improvement will often make the difference between success and failure in his professional life. On this account too much stress can hardly be put upon the importance to a young man of his social environment.

The life in an old university set in the midst of a community where the traditions of generations of cultivated families have established a social atmosphere, it might be said, is one of the best and most powerful civilizing influences. Such an opportunity as this is offered at Harvard, and it is this which gives to the architectural course at Harvard its main advantage over that of other schools in this country.

The department itself is comparatively young, having only just completed its second year. It is under the direction of the faculty of the Lawrence Scientific School, one of the principal schools of the University.

Its special corps of instructors consists of Prof. H. Langford Warren assisted by Messrs. George F. Newton and John W. Bemis. In addition to this, lectures and instruction are given by members of the Faculty of Arts and Sciences, which includes the faculty of the Lawrence Scientific School, Harvard College and the Graduate School, among whom are Prof. Charles Eliot Norton, Prof. White, Prof. Greenough, Prof. Moore, Prof. Hollis and others.

Although students in this department do much of their work in rooms specially provided for them, in their general studies and lectures they are associated with the other students of the University and thus reap the advantages coming from such association.

Throughout, it has been the purpose in this school, to treat architecture as a fine art and not merely as the science of construction, and to this end instruction in the general history of the Fine Arts and practice in design are made the central features about which the other studies are grouped.

The course as laid out is intended to cover four years, and may be supplemented by post-graduate work; while on the other

hand a large part of the general studies may be anticipated by students of the College who wish to take the professional studies after completing the usual course in the college proper. Especial stress is laid upon educating the taste and discrimination of the student, and association with cultivated men and familiarity with the best efforts of the past, are the two most important influences to this end.

Personal.

Mr. C. D. Maginnis, recently returned from abroad, and who has for several years been in the office of Mr. E. M. Wheelwright, city architect, has opened an office at 27 School Street, Boston. He is prepared to do all kinds of architectural drawing, in pen, pencil, or water color, and will work up competition drawings and sketches.

Mr. W. H. Kilham, Mr. E. P. Dana, and several others have recently been added to the working force of Messrs. Winslow & Wetherell, whose office is now the largest in Boston.

Mr. W. T. Partridge, who has for several years been with Messrs. Eames & Young, in St. Louis, has severed his connection with them and will probably return to the East.

Club Notes.

The summer work of the Sketch Club of New York has been laid out to include sketching trips in the outlying neighborhood of New York City. On alternate Saturdays members of the Club meet at one of the piers and take a small steam yacht to points along the East River and Long Island Sound, spending the Sunday in sketching. On the intermediate Sundays, rambles through West Chester occupy those who are disposed to join in the excursions. These trips are laid out to include the time from July 13 to September 28.

The competition of the Chicago Architectural Club upon the subject "Picturesque Chicago," closes September 2, and the club begins its regular year's work on that date with an exhibition of the sketches submitted in this competition together with other work of the summer.



LX.

Capital of Anta, from the Erechtheion, Athens.

The Brochure Series

of Architectural Illustration.

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SPECIAL NOTICE.

Back numbers of THE BROCHURE SERIES are not kept in stock. All subscriptions will be dated from the time received and subscribers who wish for the current numbers must place their subscriptions at once.

The illustration which we give on another page, of a gala night of the "P. D." club will appeal to the many friends of the P. D.'s who are distributed from end to end of the country. The descriptive article by one of the members which is begun in this number will also give an indication to those who are not already familiar with this organization, of its character and purpose. That a combination of serious work and relaxation can be reconciled without sacrificing the former, has been demonstrated in this case, for the P. D.'s are the mainstay of the Boston Architectural Club and have accomplished considerable in other directions, having done very notable work in several of the Beaux-Arts Society's competitions. Their motto and seal shown in the other illustration is a remarkable example of impromptu decoration.

The August 22 issue of the *Journal of the Royal Institute of British Architects* contains a description of the School of Architecture and Applied Arts of University College, Liverpool, and an address by Mr. T. G. Jackson, the well-known English architect and author, delivered at the inauguration of the school on May 10 last. Special provisions are made

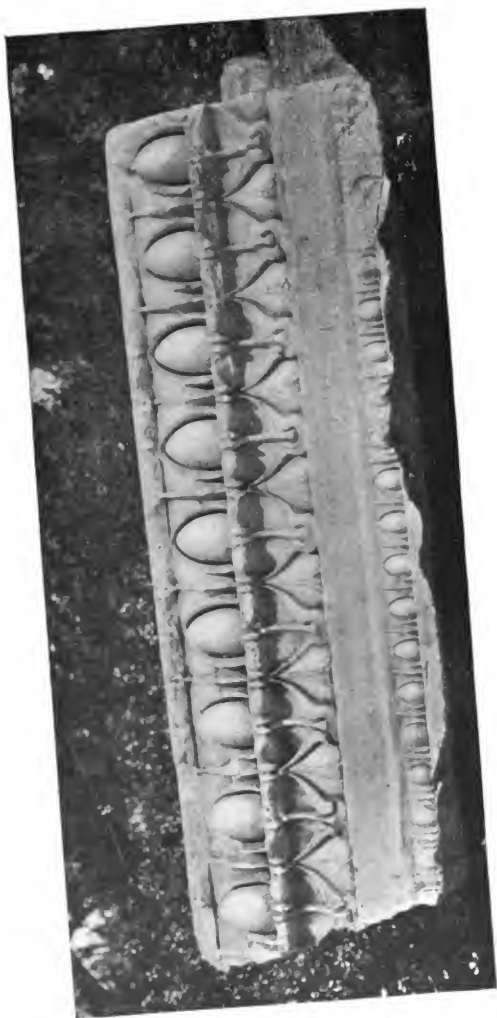
for courses in Architecture, Sculpture and Modelling, Decorative Painting, Wrought Iron Work, and Wood Carving, accompanying theoretical instruction with actual work in the studios and shops.

Mr. Jackson's remarks are worthy careful attention and will be found as valuable to American students as to those to whom they were addressed. His opinions upon the study of architectural history are interesting in connection with the views of the American writers to which we referred last month. He says: "The reverence with which we have been taught to regard old work has misled us into a slavish worship of precedent, and an abject craving for authority by which to shape our own work. Close imitation of old work has been regarded as the only safe course, deceptive imitation of it the highest measure of success." . . .

"Above all it should be the student's object to discover the principles of design by which the successive styles were governed, and in tracing their history he should trace the influence of circumstance and accident, which modify the current art of the day. . . . The history of architecture, and the development of style out of style, should never be taught without incessant reference to the constructional methods which were employed, and which played the principal part in the changes resulting from their employment."

Apropos of the perennial discussion of the question of professional ethics which from time to time comes into prominence in the meetings of the American Institute of Architects the following may be of interest. It is appended to the card of a certain architect which is published as an advertisement in a local paper and reads: "Any kind of architectural work promptly attended to and satisfaction guaranteed."

In the resolutions recently adopted by the Boston Society of Architects concerning professional ethics it was maintained that architects should not advertise. The advertisement above may savor somewhat of its surroundings (above it a hair renewer is advertised and below it penny-royal pills) and suggest too much the "shoes tapped while you wait" order of advertising, but we fail to see why architects should be restrained from advertising if there are any benefits to be



LXI.
Fragment from South Side of the Acropolis, Athens.

derived from it. And for our part we think that there are few architects whose business or practice might not be improved by judicious advertising. It is easy to lay down an arbitrary dictum and say that no professional man shall advertise, but what argument can apply to architects in this respect that does not equally apply to civil engineers and to landscape architects? And no one objects to the advertisements of the latter. The publication of architects' designs in the professional journals is in many cases advertising, pure and simple, but is not on this account to be condemned. The truth of the matter is that the exact point where advertising begins and ends is impossible to determine. One kind of advertising is considered allowable and dignified, another is not. In consequence there is opportunity for many differences of opinion.

The "P. D.'s."

If Chimmie Fadden were asked to translate the letters P. D., he would undoubtedly answer, "What 'ell?" and it must be acknowledged that this answer does credit to Chames's insight; but at the same time we feel sure that Chames would not be offended if he were informed that his favorite expression is not nearly such an appropriate definition of P. D. as it is of the play of Madame Sans Gêne, all rumors to the contrary notwithstanding. And if Chames could be induced to give up for the while his everlasting search for a bull pup, we might proceed to inform him to the best of our ability what it really does mean.

"The Lord gives good meat but the devil sends cooks," but Chames apparently lending a willing ear, we take his life in our hands, and firstly:—

And that is, that P. D. is not an abbreviation for Poor Debtors, as some would have it, but for Poor Draughtsmen; which is after all, perhaps, a distinction without a difference.

Poor in this case has no reference to the quality of the draughtsmen's work, for, as our song truly says,—

"The P. D. is a man
Who does the best he can,
No matter what the problem it may be.
He can draw a quarter scale,
He can draw a full detail,
And draw his pay upon a Saturdee."

The club, for such it is, was at first overburdened with the name of The Poor Draughtsmen's Saturday Night Club, but the member who wrote the specification of the club, started in by writing the name and then proceeded as follows: "The name of the club shall be the above (it is too long to write again)." The hint was taken and it has since been known as the P. D.'s.

The club resulted from the more or less accidental coming together of men of congenial spirit, and the desire to cultivate each other's acquaintance more intimately



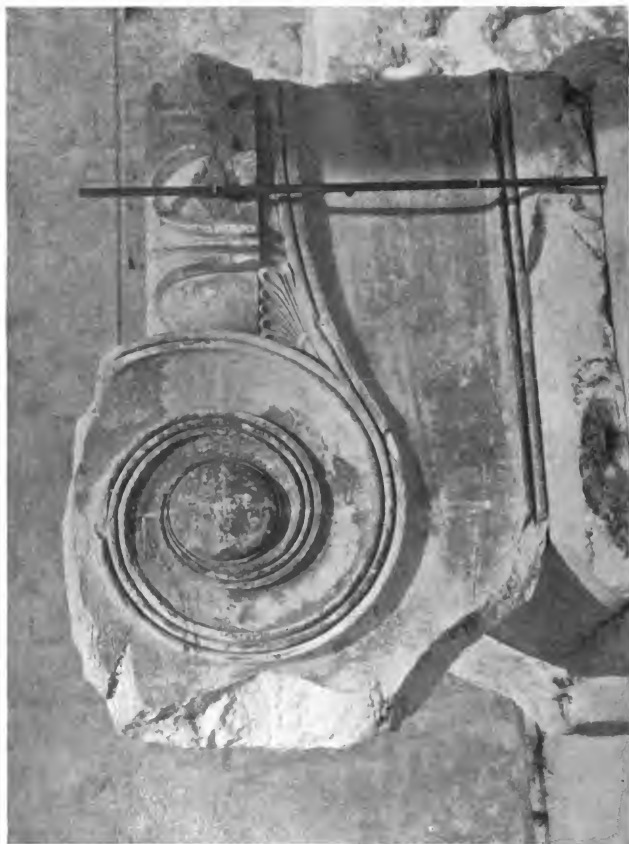
SEAL OF THE P. D.'S.

than was possible in the larger Architectural Club of which they are all members, and over which are their club rooms.

The work of fitting up these rooms was done by the members themselves, and an added interest is given them by the constantly changing exhibitions on their walls. The bulletin board is also a never-ending source of delight.

The club at present consists of thirteen members, all of whom on entering it, as a sort of architectural baptism, receive new names, and, ye gods, what names!

What more is to be desired when one may, when he dines or designs, touch elbows with such choice spirits as Ictinus, Michael Angelo, Vitruvius, Vignola, Piranesi, San Gallo, Bramante, Christopher Wren, Inigo Jones, Charles Bulfinch,



LXII.
Capital from the Propylaea, Athens.



A GALA NIGHT IN THE ROOMS OF THE "P. D.'S."



LXIII.
Fragment of Cyma from the Tholos, Epidauros.

Viollet le Duc, Garnier Frères (N.B.—There is only one of him), and Brian Boru.

The one requirement for admission is good fellowship with the saving clause, that this good fellowship, like Faith, must be accompanied by good works.

Its organization is of the simplest character, there being no constitution or rules of any kind, except the joke known as the specification be regarded as such. Much of the charm of the club is due to this absolute freedom from restraint.

The officers are the president, treasurer, and secretary, who manage the affairs of the club during their term of office. Each member presides in turn, the term of office being one month, the succession being arranged by lot.

A well-known writer deplores the lack of humor in the fiction of the day, and the tendency of those who should know better, to constantly preach us sermons upon our least admirable failings.

Alas! it is not fiction alone that has taken to the pulpit, for Architecture has also its preachers, and our journals are loaded with their sermons, which fortunately for architecture, very few ever read.

While acknowledging the fact that a little seriousness now and then may be relished by even a P. D., a good hearty laugh is the one thing in this dreary old world of ours that they most appreciate. No one realizes more thoroughly than they that, —

“Care to our coffin adds a nail, no doubt,
And every grin so jolly draws one out.”

The principal object of the members, then, is to amuse themselves. The club is not intended as a workroom, but as our P. D. poet expresses it, a place where, —

“Freed from the fret of routine’s slavish toil,
They meet once more in freedom’s jollity.
No thought of care comes to them now to spoil
The merry jest, the gay frivolity.”

Nevertheless they have found time for much serious work, but inasmuch as work is said to speak for itself, we will confine our attention to some of the things by means of which the members have passed many happy hours.

Upon entering the club the member not only receives a new name, but his biography containing more or less of the truth about him is written and placed in the records. A song is also composed in

his honor, and on festal occasions he is greeted with it upon his entrance.

Perhaps the greatest event of the year is the annual dinner, or the “Centurial Dinner” as it is called, from the very general conviction that “Better one year with the P. D.’s than a cycle of Cathay.” Every one is supposed to do something for this occasion, but he is given perfect liberty as to what he shall do, and he may answer, for instance, the toast of The Architecture of the Greeks with an essay on The Use and Abuse of the Cocktail, with the assurance that his consistency will not be doubted.

The menu card is usually of sufficient interest to furnish amusement until the actual hostilities begin. Upon each guest at this dinner is conferred the honorary title of “Draughtsman.”

The installation of a new president, which occurs monthly, is also the occasion of much mirth, as are also the departures for or the arrivals from Europe of members.

But no matter how closely these events follow each other, one can depend upon each of them being distinctly different; and after one has attended a score or so of them he begins to wonder when this versatility will end and they will begin to repeat themselves.

Notwithstanding the unvaried success of these affairs, none of them have been attended with more than a slight expenditure of time or money.

In decorating the rooms the same old articles have been made to do service any number of times, but always in such a manner as to obtain an entirely different effect.

Many of the best things in this line have been done on the spur of the moment. The club seal, for instance, was thrown together in a few minutes, some one in the meantime looking up an appropriate motto, the occasion being an impromptu festival of Gambrinus, which occurred one Christmas eve.

At another time a wonderful chandelier was constructed of a stretcher, a Chinese lantern, and twenty beer bottles, which were utilized to hold candles, and a placard on each told that they were manufactured by the P. D. Electric Co. and were each of one candle power; the whole being draped with some brilliantly dyed stuffs that had served as costumes at the Art Students’ Festival.

(To be continued.)



LXIV.

Capital from the Tholos, Epidauros.



LXV.

Ambo in the Capella Palatina, Palermo, Sicily.

THE BROCHURE SERIES

OF ARCHITECTURAL ILLUSTRATION.

VOL. I.

SEPTEMBER, 1895.

No. 9.

PULPITS OF SOUTHERN ITALY.

THE pulpits and ambos chosen for the illustrations in this issue of THE BROCHURES are mainly interesting for their wonderful mosaic decorations which are among the finest of their kind which have ever been executed. The work of the family of Cosmati, by whose name the Roman mosaic or inlay of this description is known, such as that in plate LXXI, is similar in design and method of execution to that shown in the other plates. There is one point, however, in which the Roman work is quite different. In Sicily and southern Italy the bands and borders of geometrical patterns are largely made up of glass or composition, while the Cosmati confined themselves to the use of colored marbles. In the south, and particularly in Sicily, gold is freely used, but this is lacking in the work of the Cosmati. As a result of this difference in material a wider range of color is possible in the southern mosaics than in those of Rome; and this is especially noticeable in the use of blues, which give much of the character to the beautiful examples shown in our plates, which we regret we cannot reproduce in color. The altar, pulpit, and bishop's throne in the churches of SS. Nerone ed Achille and S. Cesario in Rome may be taken as additional examples.

This is a form of decoration which may be found in many of the Byzantine churches of the eleventh and twelfth centuries and also in the Tuscan churches of the same epoch, notably in the Baptistery at Pisa and in the church of San Miniato al Monte in Florence.

The mosaic floors, dados, and solid rail-

ings of the Palermitan monuments all seem to belong to this class: a ground of gray or white marble slabs with large panels of colored marble, mosaic bands of geometrical pattern let into the marble, and sometimes a plain framework of one member with a carved row of conventional leaves. In Palermo a grayish veined Greek marble similar to that used in Venice and Ravenna was almost exclusively used as a background. It formed a most admirable setting for the inlaid marble mosaics which were laid in rebated panels in the marble slabs, making a perfectly smooth surface. In the floor mosaics green serpentine and red or purple porphyry are the usual colors besides the gray, while brighter reds, gold, blues, white, and a variety of other glasses (*smalti*) are employed with the serpentine and porphyry in the mosaics on walls, pulpits, and screens.

In all of the work referred to above, the separate pieces of marble or glass are carefully shaped to fit the patterns they are intended to form, and in this respect differ from the Byzantine and other wall mosaics, and from the earlier Roman mosaic pavements such as those which are familiar in the Pompeian buildings. In the latter the shape and often the size of the pieces making up the pattern were of comparatively little importance, and the pieces were imbedded in a matrix which filled up the interstices and gave a background of neutral color.

The marble pavements, made up of discs, squares, and other geometrical forms of colored marbles surrounded by bands or borders of a smaller scale, were similar



LXVI.
Pulpit in the Cathedral, Salerno, Italy.

in design to some of the mosaics shown in our plates. This work is known as *Opus Alexandrinum* and is familiar from the pavements of St. Mark's and the church of Santa Maria dei Miracoli in Venice.

LXV.

AMBO IN THE CAPELLA PALATINA, PALERMO, SICILY.

The Capella Palatina was built and dedicated to St. Peter by King Roger the Second of Sicily. It must have been begun soon after Roger's coronation, and was finished in the year 1143.

It is of the same period as the cloister of Monreale, which was described and illustrated in the March number of THE BROCHURE SERIES; and the work here shown distinctly recalls the mosaics upon the twisted columns in this cloister.

The interior is famous as one of the most beautiful works of color decoration extant. Its general tone is bluish green with mosaic walls and floor and a wooden ceiling decorated in tempera with cufic inscriptions. It is scantily lighted with small windows, giving a rather sombre effect. The best mosaics are in the chancel and apses.

The beautiful ambo is one of its most attractive features. The famous candelabrum of five tiers of figures, at the projecting angle, is of white marble.

LXVI.

AMBO IN THE CATHEDRAL, SALERNO, ITALY.

LXVII.

PULPIT IN THE CATHEDRAL, SALERNO, ITALY.

Salerno and Ravello were both included under the Norman rule of the kingdom of Naples and Sicily in the eleventh century, and the work here shown all belongs to the Norman period.

The Cathedral of Salerno was founded and dedicated to St. Matthew in 1084 by Robert Guiscard, who plundered the temples of Paestum of their marbles and sculptures to embellish it.

The two pulpits and that in the choir in front of the archbishop's throne, which are said to have been executed by order of John of Procida, are fine examples of the rich mosaic work of the period. The two large pulpits are placed in the nave, before the choir, which here has retained its original position in front of the high altar. Stairs opening out of the choir, finely decorated in mosaic, lead to each

pulpit. In front of the larger one on the right is a fine Paschal candelabrum, decorated in mosaic. The pulpit itself is supported on twelve granite columns, while the four supports of the opposite ambo are the very rare black porphyry called *Porfido Nero-Bianco*. The raised space between is paved in *Opus Alexandrinum*.

LXVIII.

PULPIT IN THE CATHEDRAL, RAVELLO.

The Cathedral at Ravello, dedicated to S. Pantaleo, was founded by Niccolo Rufolo, Duke of Sora and grand admiral under Count Roger of Sicily.

The marble pulpit, or Gospel ambo, inlaid with mosaics, was built, according to a Latin inscription which it bears, in the year 1272, at the cost of Niccolo Rufolo, a descendant of the grand admiral. Another inscription records the fact that it was the work of Nicholas, the son of Bartolommeus of Foggia.

LXIX.

AMBO IN THE CATHEDRAL, RAVELLO.

The Epistle ambo, situated on the opposite side of the church from the main pulpit, is of earlier date than the latter. The mosaics represent on one side Jonah being swallowed by the whale, and on the other his being ejected. It bears the name of Costantino Rogadeo, the second bishop of Ravello, and probably dates from about 1130.

LXX.

PULPIT IN THE CHURCH OF S. GIOVANNI, RAVELLO.

The church of San Giovanni del Toro also dates from the time of King Roger. The story of Jonah will be seen again depicted here.

LXXI.

AMBO IN S. LORENZO FUORI LE MURA ROME.

The Basilica of S. Lorenzo fuori le Mura was originally only an oratory over the Catacombs of S. Cyriaca, and was said to have been founded by Constantine about A.D. 330. It was enlarged and partly rebuilt in the fifth and sixth centuries, and in 1216 was again remodeled by Honorius III, who built the present long nave and its portico, raised the chancel, and filled up with rubbish the lower church. It is thus a grand collection of details of various periods, but all of much interest.

Its two ambos stand on each side of



LXVII.
Ambo in the Cathedral, Salerno, Italy.

the raised portion of the floor which corresponds to the choir in the Basilica of Honorius. The Gospel was chanted from the one on the south side with the reading desk turned towards the choir; and the Epistle from the one on the north, with a single desk towards the high altar. Before the Gospel ambo is a fine mosaic candelabrum standing on a Roman cippus reversed, having an olive branch and birds sculptured on it.

The pavement as well as the work upon these two ambos is in the style of the Cosmati.

LXXII.

PULPIT IN THE CATHEDRAL AT MESSINA,
SICILY.

The Cathedral (S. M. Nuova) was founded by Count Roger in 1098, and was finished by his son Roger. The interior is 305 feet in length, and is a Latin cross with three aisles, separated by twenty-six columns of Egyptian granite said to have been taken from the temple of Neptune at Faro; they have gilt Corinthian capitals. The roof is of wood and is a restoration by King Manfred of an ancient roof burned in 1254 at the funeral of Conrad, son of Emperor Frederick II, the canopy over the corpse having been so high that the lights by which it was crowned set fire to the rafters. The three apses are filled with fine mosaics.

The pulpit of white marble is attributed to Gogini, and the font near it to Gaddo Gaddi of Florence.

Competition for Advertising Design.

The publishers of THE BROCHURE SERIES will give three prizes, valued at \$5.00 each, for the best three designs for a full-page advertisement of the Boynton Furnace Co. These prizes will be:—

1. A complete set of Volume I of the *Architectural Review* (see advertisement in front pages of this number for description).

2. A subscription to Volume IV of the *Architectural Review*.

3. Details of Decorative Sculpture, both Italian and French Renaissance (2 books).

The authors of the best designs may have their choice of any of these three

prizes. A prize will be awarded for the best design received on or before November 30, 1895. A second prize for the best design received after November 20, and on or before December 10, 1895. A third prize for the best design received after November 30, and on or before December 20, 1895.

It is probable that all acceptable designs will be used, in which case payment will be made, the amount of which will be determined by correspondence with the author; and all designs not accepted will be returned to the authors.

The advertisements of the Boynton Furnace Co. may be referred to for material, and the following data can be drawn upon:—

The business was established in 1849; the company was incorporated in 1884. Over 100,000 heaters have been made and sold. Furnaces, hot water and steam heaters, ranges, and Baltimore heaters are manufactured. The Boynton goods have always ranked high, the company being one of the "old stand-bys" in the heating trade. Satisfactory service in carrying out architects' specifications is made a feature of their business.

The net size of the space allowed for advertisement is 5½ inches wide and 8 inches high. No restriction upon the design is made, except that it shall not go beyond these dimensions. Drawings must be made one half larger than the advertisement would be. They are not to bear the designer's name, or any distinguishing device, but a sealed envelope containing his name and address is to be securely attached to the back of the drawing, or of each drawing should a designer submit two or more. They must be in black ink upon white paper, and sent postpaid to the Editor of THE BROCHURE SERIES, 6 Beacon Street, Boston, Mass.

The designing of effective architectural advertisements presents a good field for draughtsmen to cultivate. In both THE BROCHURE SERIES and the *Architectural Review* a considerable quantity of such work could be used if it were the right kind. The publishers are in hopes this competition will bring out designs that will serve as a guide to securing special work for which there is a more or less constant demand. If this competition proves successful in bringing out the proper kind of material, others will be arranged for in future, and larger prizes offered.



LXVIII.
Pulpit in the Cathedral, Ravello, Italy.

The Brochure Series

of Architectural Illustration.

PUBLISHED MONTHLY BY

BATES & GUILD,

6 BEACON STREET, BOSTON, MASS.

Subscription Rates per year . . . 50 cents, in advance
 Special Club Rates for five subscriptions . . . \$2.00

Entered at the Boston Post Office as Second-class Matter.

SPECIAL NOTICE.

Back numbers of THE BROCHURE SERIES are not kept in stock. All subscriptions will be dated from the time received and subscribers who wish for the current numbers must place their subscriptions at once.

The placing in position of the great decorative wall painting of Puvis de Chavannes in the Boston Public Library again directs public attention to this remarkable building. To us this last addition to the architectural work (for every feature of the building, whether constructional, utilitarian, or purely decorative, is architectural in the sense of forming an essential part of an otherwise incomplete composition) is the one feature thus far introduced which does most to bind together the varying elements in the decorative scheme of the interior. It occupies the most important position in the building, at the head of the monumental staircase, and forms not only a centre of interest aesthetically, but serves as a connecting link between the other features, which have before seemed more or less unrelated. The grand staircase, built of Siena marble, the finest example of the intelligent use of colored marble in this country, has until now lacked its foil, which the dull blue walls now give. The added pleasure which is apparent in viewing the stairway emphasizes the importance of the guiding intelligence which has made all this possible. There is in our experience only one other building in the country in the interior treatment of which this intelligence is evident in anything like the same degree. The

house built by Messrs. McKim, Mead, and White for Mr. Henry Villard is the most completely satisfying residence we have ever seen, and its success is due to the element of restraint shown throughout, and to the harmony between its parts. There are other houses in which may be found just as effective single features, but there is some discordant note which destroys the harmony. The Library is not an expensive building; its single features may, with the exception of the staircase, be equaled in beauty by many other buildings in this country, but no other can compare with it in the sense of complete satisfaction which it awakens on account of this harmony of parts.

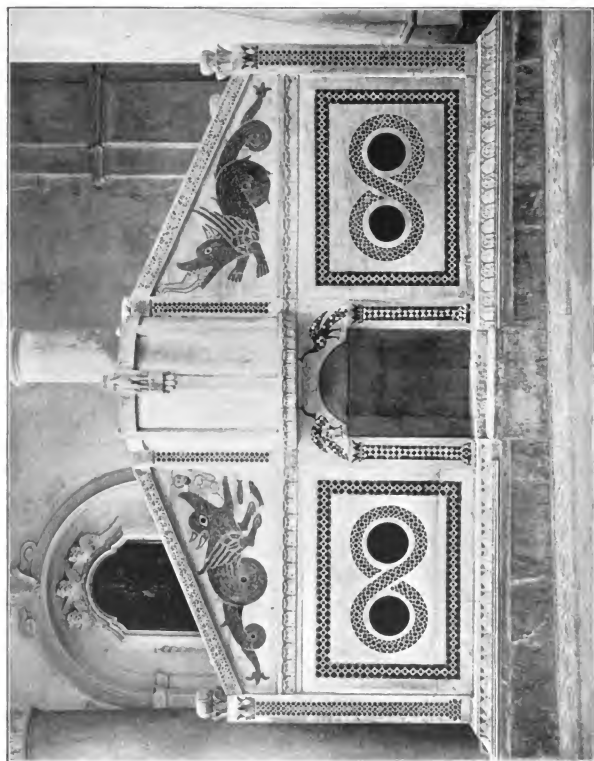
We have pointed out only the harmony in color, which of course in itself is of secondary importance, and if it were not accompanied by intelligent harmony of plan, and treatment of detail in proportion and scale could not make the composition a satisfactory one. The question of decorative color treatment comes up at this time because of the surprising effect which the addition of a little patch of colored wall makes in the whole interior. Even the uneducated, superficial observer is impressed with the feeling of completeness and thoughtful intention in everything connected with the building.

Brochure Series Competition.

Number One.

DESIGN FOR THE CASE OF AN UPRIGHT
 PIANO. PRIZES OFFERED BY THE
 HENRY F. MILLER & SONS
 PIANO CO., BOSTON.

The object of this competition was not to secure designs for pianos at the least possible cost, as is the object of many competitions in design, but merely to attract the attention of designers to this special problem, and take one more step towards a better condition of things in the piano business. The Henry F. Miller Co. have for several years followed a policy the results of which are seen in some of their later designs. It has been the practice to turn special cases over to furniture and cabinet makers, entailing an expense that has been practically prohib-



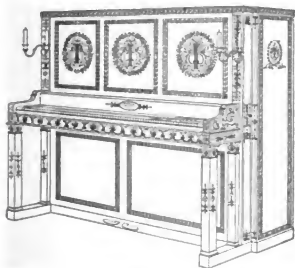
LXIX.
Ambo in the Cathedral, Ravello, Italy.



First Prize. A. B. Le Boutillier.

itory for all but the richest clients architects have. The Miller piano factory has been equipped with every facility for executing work from architects' special designs and within a reasonable cost. The prizes have been offered in the most liberal spirit, and while a large number of the designs submitted were unsatisfactory, they have been instructive and their shortcomings will be borne in mind in preparing the program of another competition, with larger prizes, which will shortly be announced in THE BROCHURE SERIES.

Seventy-five designs were submitted, several of which arrived too late to be entered. The drawings were very carefully examined by the officers of the company, assisted by Mr. C. Howard Walker, and the following awards were made:—



Second Prize. E. F. Maher.

First prize, \$25, A. B. LeBoutillier, Boston; second prize, \$15, Edward F. Maher, Boston; third prize, \$10, James C. Green, Brooklyn, N. Y.

REPORT OF THE JURY.

In judging the designs for piano cases, the element of economy, though recognized, played but a small part in the decision of the judges. The qualities which made the premiated designs superior to others, were those of refinement, beauty of line, and of general proportions.

A piano case presents, necessarily, but restricted opportunity for design, and any attempt at great novelty is apt to be disastrous; if originality appears, it will be in the smaller details.

There also exists the question of style, which is determined largely by the char-



Third Prize. J. C. Green.

acter of the room in which the piano is to be placed, and yet, if the element of style is forced too far, it prevents the use of the design for any but one case.

Of the premiated designs those placed first and second are in distinct styles, the one having almost the character of François I, the other being of the time of the Empire. Both, however, are simple and could be placed in rooms of other styles of architecture.

The first prize design is especially commended for the disposition of its ornament, and the delicate but vigorous lines of the bracket beneath the keyboard, or what is technically called the "truss."

The design placed second has excellent proportioning of panels and Empire ornament in excellent relative scale, well disposed.

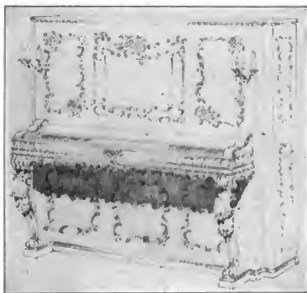
The design placed third is a most direct



LXX.
Pulpit in Church of S. Giovanni, Ravello, Italy.

development of the requirements, and is a very simple, practicable design with good proportions and lines.

The three remaining designs published were considered worthy of mention, each in its own way. The Gothic design could be made very rich and interesting with panel colored decoration. The upper portion is well proportioned, the lower portion somewhat too meagre. The Colonial design is interesting above the keyboard; the arches below the "trusses" are out of scale. The Baroque design would depend for its good or bad quality entirely upon the delicacy and skill with which the carving was done. Both the Gothic and Baroque designs could only be used in rooms of their own respective styles.



Design by E. B. Wells.

Club Notes.

It is encouraging to note that a new accession to the already imposing list of architectural clubs has been made so early in the season by the organization of a club in Detroit.

On Monday, September 16, thirty-five draughtsmen met at the Detroit Museum of Art and effected a temporary organization of the Detroit Architectural Sketch Club, Emil Lorch being elected Chairman and Alex. Blumberg Secretary. A committee, consisting of W. E. N. Hunter, R. Mildner, and G. H. Ropes, was appointed to draw up a Constitution and By-laws.

The report of this committee was



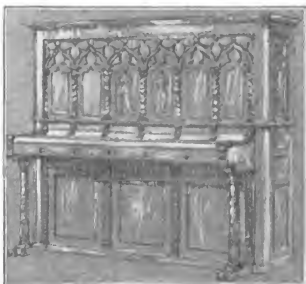
Design by E. R. Clark.

adopted at the second meeting, on September 25, and the following officers and directors elected: President, Emil Lorch; Vice-President, G. H. Ropes; Secretary, E. A. Schilling; Treasurer, R. Mildner; Directors, W. E. N. Hunter, F. G. Baxter, and Alex. Blumberg.

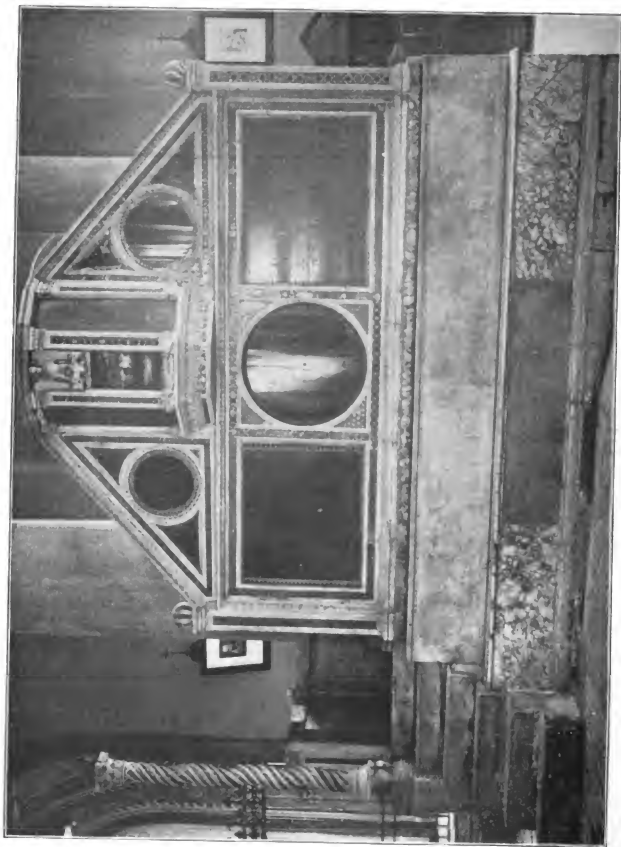
The object of the Club and its proposed methods of study are like those of similar organizations elsewhere.

Few of the existing clubs have started under better auspices, and fewer still could count as many members at their inception.

A number of the other clubs have begun early in the systematic work of the year. The Philadelphia, Baltimore, Cleveland, and Chicago clubs in particular are starting with unusual vigor and promise. Our next issue will have more detailed account of these plans for the future.



Design by A. H. Cox.



LXXI.
Ambo in S. Lorenzo Fuori le Mura, Rome.

Books.

Architecture for General Readers: A Short Treatise on the Principles and Motives of Architectural Design. With an Historical Sketch. By H. Heathcote Statham, Fellow of the Institute of Architects, Editor of *The Builder*. With illustrations drawn by the Author. London, New York: Charles Scribner's Sons. 1895.

This work is, as its title indicates, a popular handbook of the principles of architecture, and furnishes what has hitherto been practically inaccessible to general readers—a concise explanation of what architecture really means.

The greater part of the work is devoted to the explanation of the theory of design and construction and the general principles in their simpler applications. The subject of ornament including the use of mouldings, sculpture, and plain surfaces, is taken up, and architectural working drawings are explained.

The historical sketch is excellent, although in this direction there is not the same lack of good handbooks as in the theoretical field. The analysis is clear and more easily comprehended than is usual in such treatises.

Notes.

To an architect a convenient drawing table is one of the most important requirements. There are many devices made to meet this requirement, but none have proved more useful or given more general satisfaction than the "Seldis," furnished by Messrs. Frost & Adams, 37 Cornhill, Boston. The special advantages of this table are many, but among them is the fact that the draughtsman can work in a natural position, as the board can be adjusted, so that all parts may be easily reached. Any

board can be used and it will not tip over, and being self-locking will remain in any position, and can be adjusted in height to suit the draughtsman. When not in use it can be folded to occupy the same length and width as an ordinary drawing-board. Descriptive circulars will be sent upon application by Messrs. Frost & Adams.

Messrs. Dexter Bros., of 55 Broad Street, Boston, are adopting a very effective method of advertising their English Shingle Stains. We have already referred to their collection of photographic prints published under the title of "Some Houses Near Boston." The illustration on this



House in Brookline. Winslow & Wetherell, Architects.
From Dexter Bros.' "Some Houses Near Boston."

page is reduced from one of the plates in this collection. They have followed this with an even more attractive pamphlet showing Kennebunkport houses, on which their stains have been used, and they have a third collection in preparation, illustrating Bar Harbor houses. Either of the first two will be sent to any reader of THE BROCHURE SERIES upon receipt of a two-cent stamp, and due notice of the issue of the collection of Bar Harbor houses will be given in these columns. As Dexter Bros.' Stains are used by leading architects throughout the country they have plenty of subjects to choose from in each publication, thus enabling them to publish work that is architecturally interesting. This raises the character of their advertising above the ordinary trade level. Usually publications representing the buildings in which a certain material is used, show good, bad, and indifferent architecture, the good being present in small quantity. The Dexter Bros.' collections show intelligent discrimination, and it is this one thing that makes them worthy of notice.

All who are in any way interested in suburban architecture will find these pamphlets worth sending for. They should have a wide circulation, for they have more than an advertising value.



LXXII.
Pulpit in the Ca'hedral, Messina, Sicily.



LXXII.
Ferme de Turps, Normandy.

THE BROCHURE SERIES

OF ARCHITECTURAL ILLUSTRATION.

VOL. I.

OCTOBER, 1895.

NO. 10.

FRENCH FARMHOUSES.

AS it is the purpose of THE BROCHURE SERIES to cover as wide a field as possible in choice of subject matter for its illustrations, and at the same time hold rigidly to the idea of furnishing only what will be useful to its subscribers, it has seemed desirable to present something a little nearer our everyday life than the Italian work which has thus far formed the greater part of the plate matter.

The domestic architecture of France and England has naturally served as a model for a great deal of our American work, and especially is this noticeable during the present generation in the close relation between the French châteaux and the more pretentious American residences, as witness the recent productions of the late Mr. Hunt, which have just been published since his death. We are, to be sure, looking in all directions for suggestions, and it cannot help appearing wonderful to a thoughtful observer how many and varied these suggestions are.

Our wealthy citizens are building châteaux in the style of Francis I or of somebody else, Venetian or Florentine palaces, Roman villas, Flemish guild-halls, Elizabethan half-timber houses. All, if tastefully and skilfully designed and placed, have their special points of beauty and excellence, and all may in the hands of an architect of ability be made to harmonize with our modern ways of living and the surroundings in which they must take a part.

None of these models, however, are more adaptable to our ways than the country houses of France. This, of course, should not be understood as meaning that any of these buildings can be transplanted bodily to American soil and still be satisfactory. Architectural borrowing of this class is never satisfactory; but no architecture of which we have any knowledge is independent of precedent, and it only behooves us to adopt from the experience of others those features or ideas which are most suited to our needs. The plans and the original uses of the rooms of these French *manoirs* may not prove directly adaptable to our ways of living, but the general massing of the design and the rambling arrangement of plan, as well as the picturesqueness of it all, are characteristics which can well be embodied in our country houses. In their way, no better models can be found than the two *manoirs* from Normandy which we illustrate in this number. They have both suffered from the ravages of time and hard usage, and both are at present, and for a long time have been, used as farmhouses. The *Manoir d'Ango* is the finer and more important of the two, and is better preserved in some of its more interesting features.

It is one of the main beauties of the charming village of Varengeville-sur-Mer, on the north coast of Normandy. It is now converted into a farmhouse, but in it once a celebrated privateersman of Dieppe received the ambassadors of the King of Portugal. There are still many



LXXIV.
Ferme de Turpes, Normandy.

evidences of the former dignity and grandeur in its present degradation.

Ango was strictly a *manoir* in the French sense, that is, a residence of the second class—not a château, such as Chambord or Blois.

The principal part of the building consists of but one story with an open gallery beneath, supported by an arcade with columns bearing finely carved caps ornamented with female heads, angels, etc.

In the interior as well as on the exterior may be seen fragments of sculpture which show much refinement. In one of the rooms of the tower a monumental mantel carved in stone bears in its centre the bust of an old man having in his hand a globe surmounted by a cross, the imperial emblem. This may be the portrait of one of the founders of the Ango family.

LXXIII to LXXVI.

FERME DE TURPE, NORMANDY.

The Ferme de Turpe is situated near the town of Neuchatel-en-Bray, famous for its cheese. It has fewer interesting details than the Manoir d'Ango and is in even poorer repair, but in massing and general picturesque effect it offers many suggestions which can be utilized to advantage in our country houses.

Of these four views very little need be said. The charming picturesqueness of the two general views is sufficient excuse for presenting them, but they contain much more to the student of architecture who cares to look for it. The two detailed views give an excellent idea of the simple, straightforward methods of the builders.

LXXVII to LXXX.

MANOIR D'ANGO, NORMANDY.

This building was erected between the years 1530 and 1542. Its general design and especially its detail are of the François I type, and very beautifully executed, as will be seen from the larger scale details. The materials as indicated are stone and brick.

In Benoist's *La Normandie Illustrée* a remarkably interesting circular brick dovecote is shown in the courtyard of this *manoir*, but it does not appear in any of our views, and may have been demolished since M. Benoist's sketches were made in 1852. Its walls were decorated with colored brick, laid in bands and diaper patterns.

Club Notes.

The Baltimore Architectural Club commenced its active work for the season on the first of October. It has its rooms in the Wilson Building, Saratoga and Charles Streets, which are always open for the use of its members, and there will be regular meetings every Thursday evening during the winter and spring. At these meetings various subjects of interest will occupy the attention of the members, both of a practical and æsthetic character.

At one meeting of each month there will be an informal talk or lecture on some of the mechanical, constructive or sanitary questions connected with architecture.

On one evening there will be sketching from the cast, and on another an impromptu sketch projet, to be completed in an hour. In addition to these there will be competed for three of the larger and more important regular projets, such as were made last season by the Club, and for which two prizes are offered to those obtaining the first and second place in point of general merit.

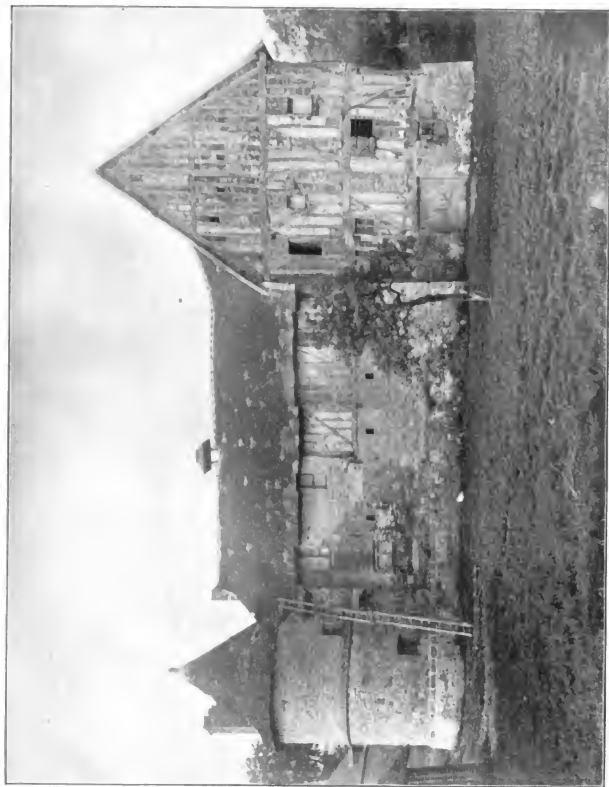
The present officers and Board of Control of the Baltimore Architectural Club are J. B. Noel Wyatt, W. Emmart, Wm. G. Nölting, Geo. Worthington, W. M. Ellicott, W. G. Keimig, and Charles Anderson.

The last meeting of the T Square Club of Philadelphia, was one of unusual activity. The annual election of officers and the competition of summer sketches as called for by the Club syllabus was found to be too much for one evening, and consequently the judging of the sketches was postponed a week.

The following officers were elected: President, Albert Kelsey; Vice-President, Edgar V. Seeler; Secretary, A. B. Lacey; Treasurer, David K. Boyd; Executive Committee, Walter Cope, Louis C. Hickman, William L. Price.

The summer sketches, which were judged at one of the Club's Bohemian Nights, were of unusual quality and quantity. Walter Cope, who won first mention, had a large collection of pencil drawings representing the fruits of his labor in Spain.

Walter Price (who won third place) and John Bissegger had one end of the room covered with sketches in color and line made during a recent trip through Eng-



LXXV.
Ferme de Turpe, Normandy.

land, and Wilson Eyre, Jr., the winner of the second mention, had a variety of subjects beautifully rendered on quaint paper, and in his well-known and ever novel way.

Music and beer were plentiful, and had a cheering effect upon Titus, Dull, Kelsey, and Klauder, whose summer work failed to score a mention.

The syllabus of the Club's work for the coming year has just been issued and contains some features of special interest. The problems in design are chosen with much care and the programmes are more explicit than is usual, and will doubtless contribute to the usefulness of the work to be done.

The T Square Club appears to be more fortunate than some of the other architectural clubs in having interested and succeeded in holding the interest of a number of the stronger of the older men among the local architects. It now numbers about one hundred and twenty members, and its work is necessarily having considerable influence in outside circles.

Its example is a good one to hold up before other and less influential clubs.

Among the architectural clubs thus far noticed in this column no account has been taken of the clubs connected with the architectural schools. Of these there are at present several which are doing good and effective work, but the only one of which we have data for a description is that connected with Lehigh University. The school of architecture, as it is called, is not a school of architecture at all, but of engineering (which is a very different thing), but its work is none the less dignified or important on this account, and the opportunity open to the students' club is in consequence a wider and more serious one than usual if they choose to concern themselves with artistic considerations.

Two years ago the first class in architecture graduated from the Lehigh University, and since that time the classes have continually increased, until now the course is a distinct one in the curriculum of studies of the University. The objects of the department are to provide a thorough training in architectural engineering, with such additional studies in history, design, and drawing as must necessarily accompany all architectural problems.

The first year is of a preparatory nature in which no distinctively architectural subject is taken up, and in the second year

the subjects are those closely related to civil engineering, including a very complete course in higher mathematics. It is in the third year that architectural subjects are brought in, and with studies and lectures on the architectural styles, smaller problems in design, sanitary engineering, and theory of roofs and bridges, the full course is opened for the fourth year, of steel construction in office buildings (design and computations), specifications by lectures, thorough study of ventilation, designs for roof trusses and girders, and hydraulics, finally ending with a thesis design. To supplement this prescribed work the students have organized the Architectural Club of the University. The objects of this society are to distribute blue prints to members from a growing collection of negatives owned by the Club; to collect specimens and models of building material; to aid in securing a students' library, and to hold monthly competitions in pen-and-ink rendering, besides managing any of the affairs of the architectural course in which the students as a body desire to act. It is an organization for mutual benefits and already has made itself felt, although only two years old.

After a summer of more or less inactivity, during which, in June, its quarters were moved to 77 City Hall, where it is much more conveniently located, the Cleveland Architectural Club has taken up its work with characteristic enthusiasm, and already a vigorous winter's work has been planned, beginning on November 14, with the annual banquet at the Hollenden Hotel, followed by the yearly meeting for the reports of officers and the election of new officers.

On the evening of January 9, 1896, the first annual exhibition of the Club will be inaugurated, to continue during the balance of the week. This will be the first distinctively architectural exhibition ever held in Cleveland.

In the last competition, "An Entrance to Lake View Cemetery," the mentions were as follows: W. D. Benes, first; Chas. S. Schneider, second; Wilbur M. Hall, third; Geo. W. Andrews, fourth; L. R. Rice, fifth.

The membership of the Club is rapidly increasing, a majority of the members of the local chapter of the A. I. A. having already become associate members.



LXXVI.
Ferme de Turpe, Normandy.

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It has been suggested by a correspondent prominently connected with one of the principal architectural clubs of the country that a very desirable and instructive exhibition could be made up of the year's work of the various clubs. If collected by some concerted plan, to include the premiated or mentioned designs in the club competitions, and all sent to some one city or club, they could be exhibited and then passed on to the next club in the circuit.

Exchange of ideas and comparison of methods among the architectural clubs is much to be desired and could not help resulting in benefit. No more direct or easier way of opening relations of mutual helpfulness could be found than this, and we trust that some one will take it upon himself to take the initiative. Our correspondent intimates that this might be the first step towards a national federation of architectural clubs. It is rather unsafe to speculate upon what might take place in such an event.

Reviews.

Suggestions in Brickwork with illustrations from the Architecture of Italy, together with a Catalogue of Bricks, made by the Hydraulic-Press Brick Companies, Eastern Hydraulic-Press Brick Co., Philadelphia, 1895. \$3.00.

To the architect who desires to use iron or steel in construction and to figure out his own drawings for the purpose, nothing can take the place of the handbooks furnished by the great iron and steel companies to aid in this work; and the convenience of having all tables, formulas, etc., together with a reliable catalogue of commercial and practical possibilities, all in one little handbook is not to be overestimated.

What has in the past been done for the users of constructional iron and steel work has now been attempted in a very different field for architects who may wish to design in brick, both plain, moulded and ornamental. That this attempt is well considered and most thoroughly carried out would be perfectly certain if for no other reason than for the name of the compiler, Mr Frank Miles Day, of Philadelphia. There have been similar attempts made in the past, but they are crude in comparison with the handsome volume now before us. It does not matter that this beautifully printed and illustrated book is a perfectly frank advertisement, put forward for purely business reasons. It has a most important bearing upon the progress and development of the best American architecture.

The suggestions in designs are very largely taken from the buildings in the north of Italy, adapted, of course, to the requirements of modern bricks. They show at all times a most discriminating and delicate taste and familiarity with the best architecture.

The ostensible purpose of the book is to remedy the difficulty which all who have attempted to use bricks in designing have experienced to a greater or less extent, of finding forms suitable for a given space.

The book is divided into two distinct parts, the first made up of twenty-eight plates of designs with accompanying descriptive matter, for arcades, loggias, doorways, windows, moulded bands, cornices, brick mosaics, fireplaces, balconies,



LXXVII.
Manoir d'Ango, Normandy.

piers and columns, and gate posts, all carefully drawn to scale and with the numbers of patterns used in each case referring to the catalogue, which occupies the second portion of the book. In the catalogue each pattern is shown in isometric view, with shadows indicated where it will add to the cleanness of the cut, and upon the opposite page the profile of the brick is shown at half fullsize. This portion of the catalogue is rendered much more useful than it would otherwise be, by the classification which has been adopted. By this means it is easy to find most any shape desired.

The choice of the patterns themselves deserves the highest commendation.

The forthcoming number of *The Architectural Review* (Vol. IV, No. 1) will include several noteworthy features. The

Mass. The two remaining line plates are devoted to the Bowery Bank building in New York by Messrs. McKim, Mead & White. The principal article in the text



SKETCH BY WILSON EYRE, JR.

See *The Architectural Review*, Vol. IV, No. 1.

portion of the number is a sketch of a trip across England from Liverpool to London by Wilson Eyre, Jr. The delicate and, in the main, truthful reproductions of Mr. Eyre's incomparable sketches give the article a more than common interest. Of

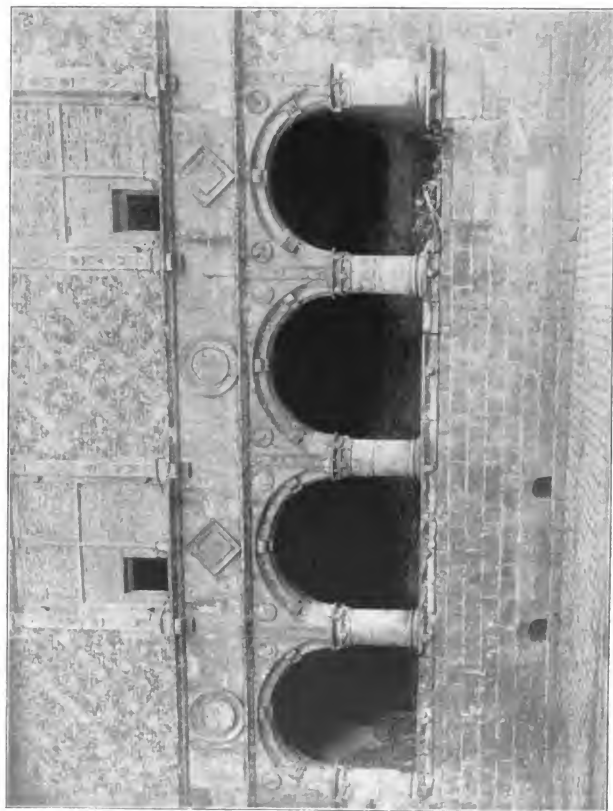


SKETCH BY WILSON EYRE, JR.

See *The Architectural Review*, Vol. IV, No. 1.

plates are of the same class of subjects which has given the paper its present high standing. The four gelatine plates are devoted to illustrating Messrs. Cram, Wentworth & Goodhue's design for the Public Library to be erected in Fall River,

all American architects who have been attracted by the picturesque features of English and French domestic work, no one has shown a closer sympathy or been able in his sketches to render more of its charm than Mr. Eyre.



LXXVIII.
Manoir d'Ango, Normandy.

The "P. D.'s."

(Continued from page 123.)

And speaking of costumes reminds me of some very successful ones, and particularly that of a Highlander, the whole of which was made on the spot from the club's "props" and was complete even to a practical bagpipe, which was composed of three tin horns, a penny whistle, a piece of burlap, and a rubber tobacco pouch. Both in tone and looks it was an exceedingly good imitation of the genuine article.

One of the things that has afforded the P. D.'s a great deal of amusement is a supposititious newspaper, wherein the members are interviewed on any and all occasions and many interesting things brought to light. In one of them, for instance, Ictinus confides to the reporter that he was born in the shadow of the Parthenon. This mixing up of one's peculiarities, habits, and nationality with those of the illustrious individual whose name he bears, is capable of being given many laughable twists and has been taken advantage of in many amusing skits.

Besides the interviews there are fashion notes, society and sporting notes, architectural news, and receipts. Among the latter is a receipt for making Welsh rare-bits that should be in the possession of every one addicted to them.

The club has been regaled at various times with comic opera (with scenery



THE "P. D.'S" PREPARED FOR WORK.

painted for the occasion), readings and recitations; and at one of the annual dinners an illustrated history of the club and its members was given on an ingeniously contrived miniature stage.

Every dinner, every voyage of discovery, every reception, and in short anything happening that would be of interest to the

absent members, is written up by some one for their edification. The P. D.'s out-Wegg Mr. Wegg in the matter of dropping into poetry, and although its quality cannot be presumed to approach that selected by that famous individual for the delectation of Mr. Boffin, it being, not to mention the matter of theme, very often afflicted with a deplorable weakness or



CORNER IN THE "P. D.'S" ROOMS.

strength in its feet, yet it can be said of it, as in the case of Mercutio's wound, that it serves.

Most of these literary efforts eventually find a place in the scrapbook, and their perusal reminds us of many a joyous evening.

"We seem to see, to taste, to hear,
Joys that have passed; who say too fleet
The rush of time? Things passed are dear."

This, then, is a slight account of the P. D.'s, and if their doings be branded as folly, it is to them at least a very innocent and delicious sort of folly, and just the thing to free them from the perplexing problems of the day and fit them to grapple with a freshened and renewed energy those of the morrow.

Notes.

The new office building of the Chicago Varnish Company, now in the course of erection at the corner of Dearborn Avenue and Kinzie Street, Chicago, from the designs of Mr. Henry Ives Cobb, covers a plat of ground 45 x 90 feet. It is in the style of the brick architecture of Holland, which has been recently adopted in several instances in New York and Philadelphia, notably by Mr. Frank Miles Day and Mr. R. W. Gibson. It is to be built of St. Louis red pressed brick



LXXIX.
Mandir d'Ango, Normandy.

with Bedford stone trimmings, and will be a noticeable building even in Chicago, where there is so much of architectural interest. The interior will be handsomely finished in natural woods. The company will occupy a considerable part of the building, but a portion of it will be rented for other office purposes.



BUILDING OF CHICAGO VARNISH CO., CHICAGO.

Many a new building that is approaching its first winter will be found lacking if its architect forgot the specification of the Folsom Snow Guard. A great many buildings do not need this device, but where one does, it needs it badly. It is so cheap, so simple and so perfectly effective that it should be used where there is the least chance of danger or inconvenience from snow sliding off the roof.

The development of the kitchen range has been along certain well defined lines, the ornament changed, new parts nicked, dimensions varied, etc., but it has remained the same old stove. The Walker & Pratt Mfg. Co., of Boston, have made a move towards an entirely different style, in their "Culinet," which is illustrated on this page. It presents many good points. The cooking surface is at the same height as an ordinary table. The oven is about the height of

the elbow, making it convenient of access, and greatly lessening the danger of burning the arms in using it.

The fire, broiler door, clinker door, and ashpan door are all in front. All holes are hot, and the oven is heated on six sides, making it not only an even baker, but a sure baker on the bottom. One damper does the whole regulating business. A guard rail to keep the clothes from contact with the heated surface and convenient towel driers are also provided. There is no nickel finish, but solid bronze in-

stead. These are features which should recommend it to architects; besides which it is compact, and occupies little floor

space, durable, and made with the same care in every detail that has characterized the Walker & Pratt goods for forty years. It is a kitchen ornament, as well as a kitchen help.

"The Making of a Range" is a cleverly prepared little pamphlet, fully illustrated, that was issued primarily for distribution from the Mechanics' Fair (Boston) exhibit of the Walker & Pratt Mfg. Co. It



is well worth sending for, if one is interested in details of manufacture. The "Culinet" was the only stove which was awarded a Gold Medal at the Mechanics' Fair.



LXXX.
Manoir d'Ango, Normandy.

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LXXX.
Manoir d'Ango, Normandy.

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LXXXI.
Ferne la Vallée, Normandy.

THE BROCHURE SERIES

OF ARCHITECTURAL ILLUSTRATION.

VOL. I.

NOVEMBER, 1895.

No. 11.

THE COUNTRY HOUSES OF NORMANDY.

THE houses chosen for illustration in this number are of different types, of different dates, built for men of different stations in life, and are constructed of different materials. They are, however, all in the province of Normandy, in northern France, and they are all situated outside the towns; further than this it may not be well to go in attempting to classify them under one head. Like the subjects chosen for our last issue, they contain many suggestive ideas for treatment of similar problems in our own country, and for this reason they deserve special attention.

The tendency among the French has always been strong to build their houses in compact groups, and detached buildings with free space on all sides are the exception even in the country. Mr. Louis H. Gibson, whose book "Beautiful Houses" we have noticed in another column, says of the French domestic architecture:—

"Excepting the châteaux, the structures of which we have the completest record are almost entirely buildings fronting directly on the street or road. In France it is rare indeed that one sees an isolated building with a free passage around it, as is common in our American towns and cities. It is not at all uncommon for a farm building to be constructed within a wall; again, the farmer's house may be almost flush with the road. Little farm communities, with the buildings abutting on one another, are very common, because of the companionship which such association brings. This was not alone true in

the early history of France, but obtains in the construction of to-day. The small towns, as well as the cities, are almost universally built very compactly. Thus we may expect to see very few examples of isolated structures in France."

In this respect it will be seen the taste of the French house builder differs from ours where open space about a dwelling-house is considered one of its important attractions. Consequently the examples here shown should not be considered as typical of French domestic architecture. The town house is, if anything, the type.

Most of the examples which we have chosen belong to the sixteenth century or thereabouts. The *Manoir d'Ango*, of which we gave four views in last month's issue and of which three more are now shown, was built about the middle of the sixteenth century, and the *manoir* at Archelles was also built about the same time. It was also during this century that the best and most interesting of the French half-timber work was done, and although we have no data at hand for determining the matter, we judge that the two examples here illustrated date from about this time. The construction in these buildings is doubtless the same as that commonly used in others of this character—a strong framework of timber filled in with brick masonry and then plastered. Many of the town houses built in this way were very elaborate and were adorned with exquisite carved wood ornament. In *Verdier and Cattois' "Architecture Civile et Domestique"* may be found numerous examples, and in a



LXXII.
Manoir at Arches, Normandy.

future number of THE BROCHURE SERIES we shall give place to some of the most attractive.

One consideration has influenced the selection of some of the subjects included in the illustrations of this number which has not before been mentioned, and it is not necessary to dwell upon it now. It has been our experience that architectural students are constantly looking about for appropriate subjects for sketching, and some are so fastidious that they find very few satisfactory ones. We commend the views here given, and also those in the last issue, as excellent and appropriate subjects for treatment either in water-color, pen-and-ink, or pencil. Next to working directly from nature, it would be hard to find better practice than can be had by translating these photographic views into drawings.

LXXXI.

FERME LA VALLAUNE, NORMANDY.

With the resources at our command we are unable to further identify this house than the above title indicates. In fact, it tells its own story. Judging by analogy, it probably dates from the sixteenth century. Nothing could well be more picturesque.

LXXXII and LXXXIII.

MANOIR AT ARCHELLES, NORMANDY.

Archelles is a small village near Arques, and its principal attraction is this beautiful *manoir* with a garden at its back, and surrounded by fine trees. It dates from the sixteenth century and is built of brick decorated in a sort of mosaic inlaid with a light colored stone. The old walls overgrown with vines are especially attractive.

LXXXIV.

PORCH OF CHURCH AT BEUVREIL, NORMANDY.

The form and proportions of this old porch are so good that in spite of the rough and meagre detail it has an irresistible charm.

LXXXV.

MANOIR DE VITANVAL, STE. ANDRESSE, NORMANDY.

Ste. Adresse is a small community on the coast of Normandy a few miles northwest of Havre.

LXXXVI to LXXXVIII.

MANOIR D'ANGO, NORMANDY.

This *manoir* has already been referred to in the preceding number, where four other views are given.

Architectural Schools.

COLUMBIA COLLEGE.

In the series of articles in which we have undertaken to give an idea of the scope of the courses of architectural study offered by the various schools of the country, we can hardly do better, in referring to Columbia College, than quote from a paper in which Professor William R. Ware describes the methods used for the teaching of the history of architecture at Columbia. Our extracts are made from a portion of the paper printed in *The American Architect* for November 30, 1895.

These four exercises, the Lectures on History and Ornament, with the study of English, French, and German text-books, the Historical Research, the Historical Drawing, and the Historical Design, occupy a chief part of the student's time during the first three years of the course. At the end of the third year the stated instruction by recitations and the lectures is virtually finished, the fourth year being, by an arrangement which is perhaps a novelty in places of learning, quite free from lectures or recitations. The men give their whole time by day to problems in design, to what may be called "*atelier* work," without interruption. Their evenings, throughout the whole year, are devoted to historical study. As the college library, including the Avery library, as well as the books and photographs belonging to the Department of Architecture, is accessible every evening until eleven o'clock, and the Metropolitan Museum is open twice a week until ten, every facility is afforded for the prosecution of this work. In order to make the most of these appliances, every student of the Fourth-year class and all the special students (who are of similar grade, being received only in advanced standing) prepares once a month, under the name of Advanced Architectural History, an original paper. This he illustrates by drawings and reads to the class. All this affords an almost unexampled opportunity for serious work.

We exhibit to the students the architecture of the past as a series of problems just as it appeared to the builders of its own day, and we hope thus not only to give them a clearer insight into the real spirit and character of the masterpieces that have come down to us, by bringing to



LXXXIII.
Manoir at Archelles, Normandy.

view the ideas and considerations which really influenced their designers, but at the same time to exercise our own young men in the practical application of those same ideas. We hope thus to develop in them the same good sense and good taste, the same readiness of invention and happy ingenuity, to which these masterpieces are due.

The exercises themselves may be described as a species of design by description or by dictation. The attempt is made, by indicating the conditions under which a given piece of work was executed, to present to the student the same problem that the workman of old was called upon to solve. The student can then compare his own solution of it with the one that has come down to him, thus receiving correction and guidance in his work from the hand of the master. It is plain that the special excellencies of the original monument are likely to reveal themselves with fresh distinctness, and to find special sympathy and appreciation in the mind of one who has striven, however unsuccessfully, to solve the same problem.

An example or two taken from widely different fields will suffice to illustrate this. In studying vaulting, we once got so far as to understand how oblong vaults were thrown across a nave, while square vaults covered the aisles. A class of fifteen or twenty students were then asked to find out how a semi-circular or polygonal apse could be added to a choir roofed on this system. In the course of a couple of hours' figuring I found that they had worked out among them all the five solutions of this problem, which in the Middle Ages it took one or two hundred years to develop. This was very encouraging. At another time they were given a somewhat minute description of four pilaster capitals from Blois or Chambord, and they made thumb-nail sketches on the spot, according to their interpretation of the description. The next day photographs and drawings of a dozen or twenty other such capitals were given them, so that they might understand the fashion of the time, and they were told to draw out their sketches on a larger scale. The result was fifteen or twenty sets of capitals, all showing the same four motives, but differing in a most interesting way, according to the personal differences of taste and skill on the part of the designers.

On another occasion the First-year class,

after their studies in Egyptian and Assyrian architecture, made a dozen or twenty restorations of Solomon's Temple, according to the description in the Book of Kings. The drawings they produced showed considerable fertility of invention, especially in the designs for Jachin and Boaz, and the whole series together seemed to be quite as creditable and as reasonable as most of those which have from time to time been put forth by the learned.

This practice in historical design we believe to be founded on sound theoretical principles. To regard a work of art as far as possible from the point-of-view of the artist is, indeed, the first principle of fair and intelligent criticism. To foster the individuality and personal initiative of a pupil by bringing authority to bear upon him in a way of correction at the end of his task, and guidance and suggestion at the beginning, rather than control during the course of the work, is the first principle of intelligent teaching. Moreover, the results, so far as we have gone, have justified the method. We have, indeed, employed it hitherto mainly as a matter of experiment when favorable circumstances have suggested it. But every year we use it to a greater and greater extent, and it is gradually acquiring a recognized place as an integral portion of our work.

(To be continued.)

Personal.

Of the many fortunate ones who have come back to a winter of work after a summer abroad are Messrs. Claude F. Bragdon, Charles M. Sutton, and Howard Hatton, of Rochester. Messrs. Sutton and Hatton are now with J. Foster Warner. Mr. Bragdon has temporarily opened an office at 60 Trust Building, but will have offices in the new Cutler Building when completed.

Mr. Wilson Eyre, Jr., of Philadelphia, has just finished designing a second formal garden, which is said to be delightfully un-American; and Mr. Frank Miles Day's Horticultural Hall is nearly ready to receive the mural coloring and allegorical painting which Mr. Joseph Lindon Smith is to execute. The latter will be a conspicuous departure from ordinarily accepted models.



LXXXIV.

Porch of Church at Beuvreil, Normandy.

The Brochure Series of Architectural Illustration.

PUBLISHED MONTHLY BY

BATES & GUILD,

6 BEACON STREET, BOSTON, MASS.

Subscription Rates per year . . . 50 cents, in advance
Special Club Rates for five subscriptions . . . \$2.00

Entered at the Boston Post Office as Second-class Matter.

SPECIAL NOTICE.

Back numbers of THE BROCHURE SERIES are not kept in stock. All subscriptions will be dated from the time received and subscribers who wish for the current numbers must place their subscriptions at once.

A hundred photographs are published in twelve issues of THE BROCHURE SERIES. You may get some duplicates, but the new ones will be well worth a subscription at fifty cents. *This is addressed to non-subscribers.*

We have repeatedly called attention in this column to the question of perennial importance to us — that of subscriptions. We have no apology to offer for this insistence upon the publisher's business, for it concerns every one who has any interest in the undertaking, in so far as the support received in this quarter will make it either possible or impossible, as the case may be, to add to the attractions of the magazine as conducted at present.

We have every reason to feel satisfied with the support thus far accorded us, for our subscription list is now much larger than we expected it would be at this time, but this is only a beginning. In the advertising pages of this number will be found an announcement which, we trust, will appeal to a large number of our present subscribers who already know our work. In most cases it is only necessary to show the magazine and state the price to at once secure a subscriber. Try it and see; enter the prize competition, and help yourself by helping us.

In the September issue we took occasion to notice the mural decoration and color treatment of the staircase hall of the new Public Library Building in Boston. Those who would judge for themselves of the merits of our conclusions must see the building; but it is not necessary to go to Boston in order to realize that here we have a remarkably beautiful structure, and many of its features can be fully enjoyed and appreciated in photographic views. In another column will be found a notice of a very attractive and unusually satisfactory handbook of the library, with numerous illustrations from the photographs of Mr. E. E. Soderholtz. Further than this, we wish to call particular attention to the set of photographs which is advertised on the front cover of this number. As a photographer of architectural subjects Mr. Soderholtz certainly has no superior in this country, and in this collection the subjects and manner of presentation are equally worthy of the highest praise.

Wanted Draughtsmen's Addresses.

We intend issuing, the coming year, a number of interestingly illustrated announcements of new architectural publications and importations. We want to send these to every architectural student and draughtsman in the United States and Canada. If you are not on our subscription list, send us your *residence* address for our circular mailing list. Address a postal card as below, putting simply your address on the back. If you are in an office, have the other fellows put their residence addresses on the same card. We prefer to address mail inatter to your residence, as there is less danger of miscarriage. Do not get the idea that by sending your address you are ordering something you will be asked to pay for. All the expense, except the postal card, is on our side. If we can't get out announcements interesting enough to attract your attention and occasionally secure an order, it will be our loss. Address: —

Bates & Guild,
6 Beacon Street,
Boston, Mass.

For Circular List.



LXXXV.
Manoir du Vifauel, Ste. Andresse, Normandy.

Brochure Series Competition No. 2.

The first lot of drawings in the competition for a design for the advertising page of The Boynton Furnace Co., in *THE BROCHURE SERIES*, was due on December 10, and eleven designs were received.

The judges have awarded the prize to Mr. Edwin R. Clark of Lowell, Mass., and his design appears in this issue as the advertisement of the Boynton Furnace Co., on page xi. The reasons for the award may be a guide to others engaged in similar work, and consequently we reproduce several of the other designs for comparison with Mr. Clark's.

It must be remembered that the first consideration in this problem is the effectiveness as advertising matter of the design submitted—its artistic merits,



Design by Edwin R. Clark.

although important, are distinctly secondary to this quality. The medium in which it is to be used and the clientele to which it is intended to appeal must also be constantly borne in mind.

Mr. Clark submitted three drawings, a second one of which is given herewith. The first is superior in giving a more positive effect to the page and in being a more unusual treatment than the second.

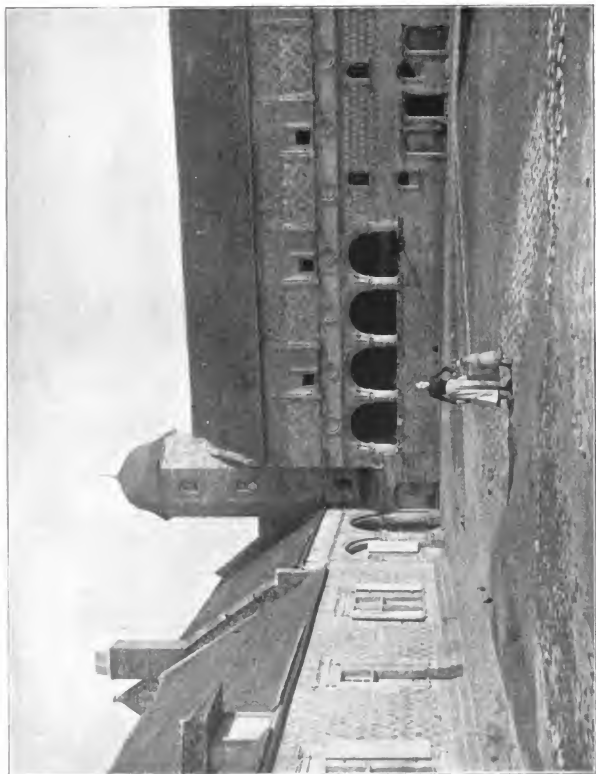
Although both are drawn with skill and are admirable in technique, the type of design and ornament used in the second



Design by W. B. Olmsted.

have come into such common use that if for no other reason than this the first would be preferable.

As decorative treatment Mr. Olmsted's design is in many respects the most masterly of the lot, and if the personal choice of the judges had been the only consideration upon which the award was to be made, this would have been placed first, for it is remarkable for careful and intelligent arrangement, subtle balancing and proportion of parts, and especially for what may be called the decorative sense by which just the right relation of black to white is preserved. It is seldom that any but the most accomplished designers succeed in obtaining this just proportion, which gives a sparkle to the design such as is seen in the best of the Japanese stencil patterns used on printed stuffs. The clever use of motives connected with the business advertised and the idea of presenting the Boynton apparatus in attractive form and other heaters thrown about in confusion is commendable. The only reason for passing over this design in the award is the advertising value of the attractive appearance of some of the more ornate designs.



LXXXVI.
Manoir d'Ango, Normandy.

One other drawing, that of Mr. Brown, deserves particular notice for its intrinsic excellence. It is especially praiseworthy for its grace of line and general arrangement. The figure is well placed and, although faulty in drawing, is particularly



Design by F. Chouteau Brown.

effective in treatment. It is essentially a poster design, but none the less appropriate for the present purpose on this account. It lacks only in those qualities of draughtsmanship which come with practice and experience.

The remaining drawing which we illustrate is a very interesting although not especially forcible treatment of the class of ornament adopted by Mr. Louis H. Sullivan, and in his hands having a wonderful charm, but seldom used with entire success by others.

The result in this first series of designs is especially satisfactory in the intelligence shown in grasping the essentials of the problem. All of the remaining six drawings have points of excellence to commend them, and if we had space to reproduce them would prove instructive in showing the diversity of treatment possible while fully meeting the conditions imposed.

Reviews.

Beautiful Houses. A study in house building. By Louis H. Gibson. Illustrated. Boston T. Y. Crowell & Co. 1895. pp. 346. \$3.

This book is in many respects very attractive, and will be found useful to architectural readers as well as to the general public.

It is divided into two parts, the first under the heading "The World's Houses" and the second, "Some House Plans" and "Materials and Details."

The first part is that which will be of most value to the architectural reader. In it are described the principal types of domestic architecture, giving most prominence to the work of France. The illustrations of this portion of the work are well chosen and very well printed. In fact, to the architect they form the most valuable part of the book. The second part is devoted mainly to Mr. Gibson's own designs. These are mostly good, straightforward work, although we can hardly agree with all of his opinions. His use of language is not always discriminating and is sometimes misleading.

To the general reader there will be much of interest in all portions of the book, especially if he contemplates building a



Design by Chas. F. Hogeboom, Jr.



LXXXVII
Manoir d'Ango, Normandy.

house. And in this case we sincerely trust that its perusal will result in another commission for some fortunate architect.

Handbook of the New Public Library in Boston. Compiled by Herbert Small.

Fully illustrated. Boston, 1895. Curtis & Co. 78 pp. 16c.

The unusual interest which has been aroused in architectural circles by the new building for the Boston Public Library is the reason for devoting special attention to this little book in these columns. Although intended for general readers, it has a very instructive article by Mr. C. Howard Walker considering the building architecturally, which will interest architectural readers. The illustrations, made from photographs by E. E. Soderholtz, are excellent and numerous, and the cover, printed in green and black, from the design of B. G. Goodhue, is an additional attraction. On the whole, even after so much in the way of illustration of this building has been already published, it is worth the while of any architect or draughtsman to send for this little pamphlet.

Club Notes.

The Chicago Architectural Club is keeping its members guessing to know what scheme of work or entertainment will come next on its programme.

The annual meeting for election of officers was held October 7. Several of the regular monthly competitions and an informal exhibition have already come and gone, and a "Bohemian Night" with all its accompaniments comes every fortnight.

The following classes have been arranged for some time ago: Water Color, under Hugh M. G. Garden; Architecture, under George R. Dean; Pen and Ink, under Charles E. Birge; Modeling, under Richard W. Bock.

A talk on "The Impecunious Draughtsman Abroad" was given by Mr. Myron H. Hunt, and Mr. George R. Dean has given a lantern-slide exhibition, illustrating the Château de Blois.

The club also held a joint meeting with the Chicago Society of Artists, when Mr. N. S. Patton discussed the question of "The Architectural and Artistic Possibilities of the Lake Front."

The annual banquet and meeting of the Cleveland Architectural Club was held at the Hollenden Hotel Thursday evening, November 14, with about forty present. Dinner was served at six o'clock, followed by toasts from Messrs. John L. Culley, F. A. Coburn, and Charles W. Hopkinson, with President Hubbell as toastmaster.

After the speaking the annual meeting was held, with an address by the president, reports by the secretary, treasurer, librarian, chairman of the Current Work Committee, and the chairman of the Entertainment and House Committee.

The club has grown from a charter membership one year ago of fourteen to a total membership of forty-five.

The newly elected officers are: President, Benjamin S. Hubbell; Vice-President, Frederick Baird; Secretary, Herbert B. Briggs; Treasurer, Albert E. Skeel; Librarian, G. B. Bohm; Directors, M. James Bowman and C. S. Schneider.

A joint exhibition of the Cleveland Architectural Club and the Cleveland Art Association will be held in the Garfield Building, from January 20 to February 5, 1896. Works will be received until Monday, January 6. The exhibition will include: Architectural sketches, perspectives, and elevations in all renderings; photographs of executed work; landscape architecture; interior architecture and decoration; interior furnishings (samples and sketches); architectural and decorative metal work (wrought iron, bronze, and brass); sculpture (architectural and ornamental).

An illustrated catalogue will be issued.

All drawings must be framed or mounted.

A Good Endorsement.

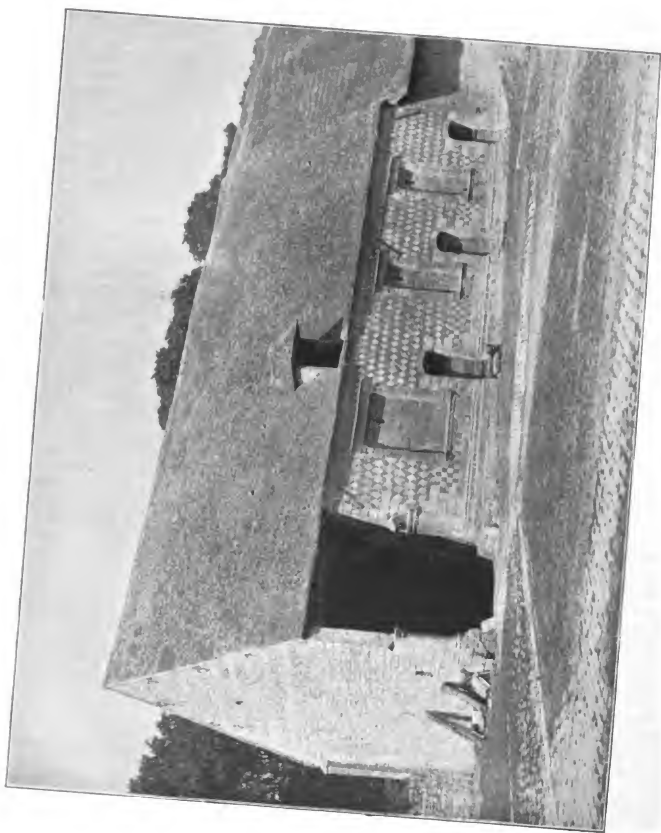
The following letter from the office of Richard M. Hunt is of interest to all users of shingle stains:—

Dexter Bros., Boston:

Gentlemen,—The shingle stains we have used on some of the buildings of Biltmore Village, N. C., furnished by you, have given absolute satisfaction as to quality and color. We consider your stains the best we have used so far.

Yours respectfully,

(Signed) R. H. HUNT.



LXXXVIII
Manor of Anco, Herefordshire



HOUSE AT BAR HARBOR, ME.

W. R. EMERSON, Architect.

Stained with Dexter Bros. English Shingle Stains (Roof No. 98, Side No. 12).



HOUSE AT WINCHESTER, MASS.

ROBERT COIT, Architect.

Stained with Dexter Bros. English Shingle Stains.

Dexter Bros., 55 and 57 Broad Street, Boston, Mass.



HOUSE AT WEST NEWTON, MASS.

EUGENE L. CLARK, Architect.

Stained with Dexter Bros. English Shingle Stain (No. 12).



HOUSE AT CHESTNUT HILL, BROOKLINE, MASS.

A. L. DARROW, Architect.

Stained with Dexter Bros. English Shingle Stain (No. 12).

Dexter Bros., 55 and 57 Broad Street, Boston, Mass.



HOUSE AT MONUMENT BEACH, BUZZARDS BAY, MASS.

W. R. EMERSON, Architect.

Stained with Dexter Bros. English Shingle Stains (Dark Brown).



HOUSE AT WOBURN, MASS.

E. A. P. NEWCOMB, Architect.

Stained with Dexter Bros. English Shingle Stains.

Dexter Bros., 55 and 57 Broad Street, Boston, Mass.



HOUSE AT CHESTNUT HILL, BROOKLINE, MASS.

W. R. EMERSON, Architect.

Stained with Dexter Bros. English Shingle Stains.



HOUSE AT BROOKLINE, MASS. View from Rear.

KENDALL & STEVENS, Architects.

Stained with Dexter Bros. English Shingle Stains (Body No. 12, Roof No. 31).

Dexter Bros., 55 and 57 Broad Street, Boston, Mass.



HOUSE AT BAP HARBOR, ME.

W. R. EMERSON, Architect.

Stained with Dexter Bros. English Shingle Stains (Dark Brown).



HOUSE IN BROOKLINE, MASS.

EUGENE L. CLARK, Architect.

Stained with Dexter Bros. English Shingle Stain (No. 4).

Dexter Bros., 55 and 57 Broad Street, Boston, Mass.



HOUSE AT NEWPORT, R. I.

W. R. EMERSON, Architect.

Stained with Dexter Bros. English Shingle Stains.



HOUSE AT ROXBURY, MASS.

GAY & PROCTOR, Architects.

Stained with Dexter Bros. English Shingle Stains (Roof No. 11, Walls No. 41).

Dexter Bros., 55 and 57 Broad Street, Boston, Mass.



HOUSES ON
THE GODDARD ESTATE,
BROOKLINE,
MASS.



SHEPLEY, RUTAN &
COOLIDGE,
Architects.



STAINED WITH
DEXTER BROS.
ENGLISH
SHINGLE STAINS.





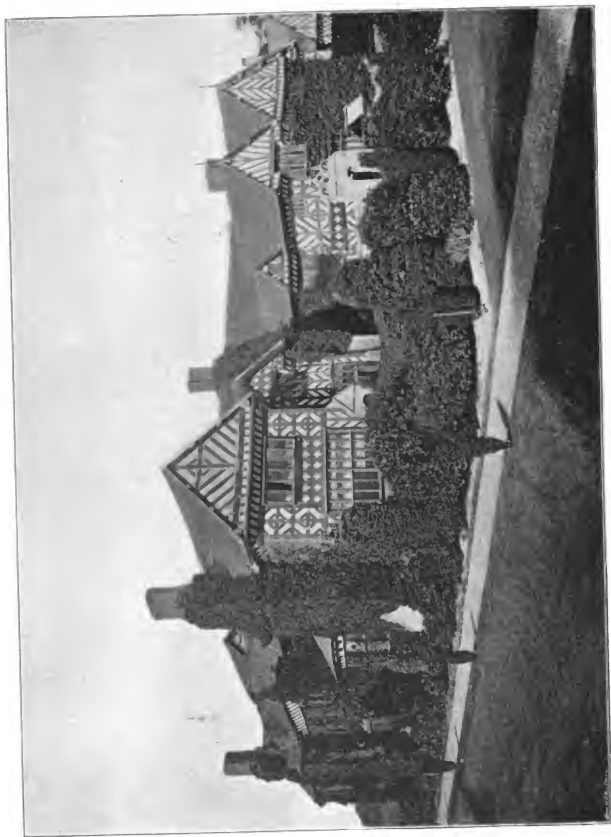
LXXXIX.
Old Houses, Hanover, England.



XC.
Middle House, Mayfield, Sussex, England.



XCI.
Worsley, Old Hall, England.



XCL.
Speke Hall, England.



XCIII.
Spoke Hall, England.

THE BROCHURE SERIES

OF ARCHITECTURAL ILLUSTRATION.

VOL. I.

DECEMBER, 1895.

No. 12.

ENGLISH COUNTRY HOUSES.



OLD HOUSE NEAR WARWICK. SKETCH BY WILSON EYRE, JR.

From *The Architectural Review*, Vol. IV, No. I.

MR WILSON EYRE, JR., in an article in *The Architectural Review* for January, which has been alluded to in our issue for October, and from which we have borrowed the three charming illustrations reproduced from his drawings, speaks as follows of English domestic architecture: "There is much to be seen from the railroad in the way of long rambling farmhouses and country houses of the modest kind, and there is much to be gained by studying these for use in our own domestic architecture; their average work is so much less pretentious, so much

more homelike than ours; their surroundings are studied so carefully, the garden forming as much part of the house as the roof, and great pains being taken that the garden wall, hedges, terraces, the little tea houses, in fact all the immediate surroundings, should form a harmonious effect. Photographs and measured drawings of the well-known and monumental buildings are at hand whenever we need them, but no idea can be gained, except from personal study, of the completeness and fitness of the country houses and farmhouses and of their surroundings, their "flocks of gables," the grouping and



XCIV.
Smithells, England.



OLD HOUSE, LICHFIELD. SKETCH BY WILSON EYRE, Esq.

From *The Architectural Review*, Vol. IV, No. 1.

composition which through the most careful study arrive at the entirely unstudied and almost haphazard effect, and above all the impression produced that the building belongs to the spot upon which it is built and to no other. This is what makes the English domestic work better, to my mind, than any I have seen, and so well worthy of study, especially by our American architects."

The one distinguishing characteristic upon which all observers agree when comparing the houses of England with those of any other country is the importance given to the idea of a "home." This idea of the family life, more fully carried out by the Anglo-Saxon race than by any other, has given rise to conditions differing essentially from those governing the domestic architecture of other races. As pointed out in the last issue in speaking of the country houses of France, the impulse to associate in communities has been a stronger power in

moulding the domestic architecture of France than the desire to have an independent home. In England the isolated house is the type. The social unit is the family, and consequently the architectural unit is the "home." The English character has given to the family an independence and privacy, a permanence and sacredness which are all reflected in the English houses, and it is this which makes them homes. The evidence of these characteristics is what has attracted Mr. Eyre and many other Americans besides, and will continue to do so for years to come.

English architecture is not all and never has been all of the sort here indicated, but where it departs

from this type we feel the peculiar charm somewhat lacking. The early Saxon hut, the Norman castle, have each their especial interest, and we feel that the home has



CHAPEL, DEERHURST. SKETCH BY WILSON EYRE, Jr.

From *The Architectural Review*, Vol. IV, No. 1.

culminated in the Elizabethan and Tudor mansions and the simpler homes of later days which are adjusted to the needs of the family and suited to its surroundings,



XCV.
Saintesbury Hall, England.

because built honestly with due regard to the necessities, and even if, as Ruskin says, their detail is abominable and there is no precedent, no right nor reason in the square drip moulding over the windows, yet we love them as a whole, and cannot help feeling that they expressed truly the story they were intended to tell. But we do not feel the same instinctive attraction in the Palladian mansions of Jones, however accurately classical are their proportions or their mouldings, nor in any other of the dignified importations transplanted from Greece or Rome and forced to grow on uncongenial soil. They must ever be to us exotics, with perhaps the beauty of the exotic, but without the homely qualities which endear to us the real home.

LXXXIX.

OLD HOUSES, HANOVER ENGLAND.

XC.

MIDDLE HOUSE, MAYFIELD, SUSSEX, ENGLAND.

XCI.

OLD HALL, WORSLEY, ENGLAND.

XCII AND XCIII.

SPEKE HALL, ENGLAND.

XCIV.

SMITHELLS, ENGLAND.

XCV.

SAINTESBURY HALL, ENGLAND.

XCVI TO XCVIII.

OLD MANOR HOUSE, LYTHE HILL, ENGLAND.

XCIX.

OLD FARM HOUSE, LYTHE HILL, ENGLAND.

C.

THE GATE HOUSE, STOKESAY CASTLE, ENGLAND.

medal offered by the St. Louis Architectural Club for the best Club-exhibit of Mention Designs comes the news of John Stewardson's lamentable death. As a founder of the Club, as its president, and for years a member of its Executive Committee, he remained to the last one of its most enthusiastic supporters. Many of his drawings are now in the Club rooms, and his record as the winner of many competitions is upon the minutes of the Club.

His generous aid, sincere criticism, and deep interest in the welfare of the Club contributed more to the advancement of architecture in Philadelphia than can now be realized.

The ninth annual Exhibition of the Chicago Architectural Club will be held at the Art Institute, Chicago, opening March 27, 1896.

This exhibition will include architectural drawings and perspectives in all renderings, scale, details of public and private work, projects, landscape drawings of parks and other public improvements, works of sculpture and artistic exhibits of works of the allied arts.

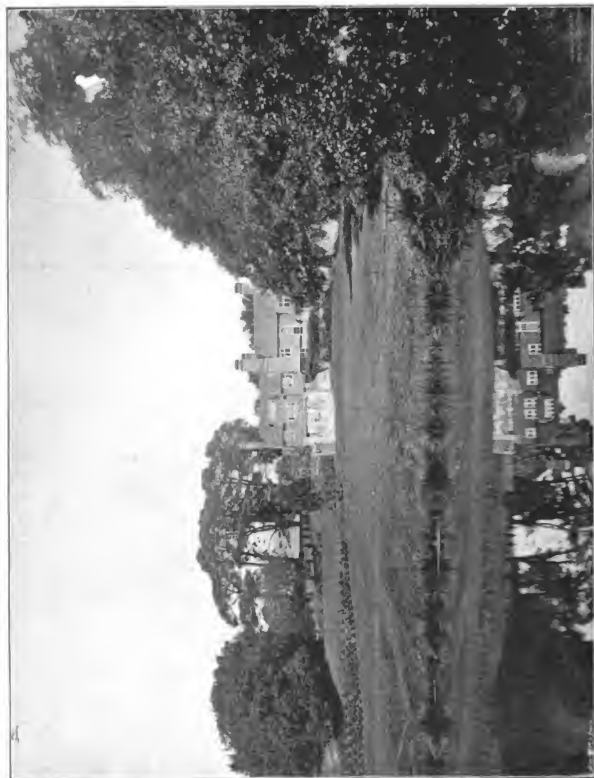
Detailed information with circular of instructions and application blanks can be had by addressing Frank M. Garden, Secretary, Chicago Architectural Club, 274 Michigan Ave., Chicago.

In the seventh annual competition for the Robert Clark testimonials, held under the auspices of the Chicago Architectural Club, the prize winners are as follows: Addison B. Le Boutillier, Boston, Mass., gold medal; William Leslie Welton, Lynn, Mass., silver medal; John F. Jackson, Buffalo, N. Y., bronze medal; Harry C. Starr, Chicago, first honorable mention (bronze medal); Edward T. Wilder, Chicago, second honorable mention (bronze medal). L. J. Millet, R. C. Spencer, and Irving K. Pond composed the adjudicating committee.

Messrs. Thomas Hastings, John Galen Howard, and Albert L. Brockway, the committee of the Architectural League of New York upon the annual competition for the League gold and silver medals, announce the program for this year. Drawings are to be submitted on or before February 6. The problem is the principal entrance of a terminal railroad station. Plan, elevation, and detail are required.

Club Notes.

Nearly simultaneously with the announcement that the T Square Club, of Philadelphia, has been awarded the



XCVI.
Old Manor House, Lythe Hill, England.

The Brochure Series of Architectural Illustration.

PUBLISHED MONTHLY BY

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Subscription Rates per year . . . 50 cents, in advance
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Renew your subscription promptly if you do not wish to miss any numbers. Single renewals must be accompanied by a remittance of fifty cents. Five or more names (new or renewals) must be sent in together to secure the club rate of forty cents.

SPECIAL NOTICE.

New subscribers should order at once, thus securing a complete volume, containing one hundred illustrations. Considering the selection and quality of reproduction, fifty cents is an exceedingly low rate for these.

An index and title-page for the first volume of THE BROCHURE SERIES have been prepared for the convenience of those who wish to bind their copies, and they will be mailed free to any subscriber upon request.

Since the introduction to the public of THE BROCHURE SERIES in its present form a year ago, five-cent magazines have been made fashionable. Their number is countless, and they are of all degrees of value and interest. A year ago the experiment was a comparatively untried one and the policy of THE BROCHURE SERIES was necessarily more or less experimental, but it has now crystalized into fairly settled shape. In its main feature, the illustration of historic architecture, it must appeal to all who have any connection with the architectural profession. An architect can never have too many photographs, provided they are well classified and accessible; and it is practically impossible that anyone shall have *all* of the

one hundred photographs given in a year's volumes of the magazine, as they are drawn from so many different sources. The classification of subjects is of itself sufficient reason for buying THE BROCHURES, even provided they duplicate photographs already owned.

The educational features of the magazine relating to architectural societies, schools, and public competitions have proved of unusual interest to the younger members of the profession, and during the coming year it is hoped that more importance can be given to this work. The coöperation of all who are concerned in organizations of this character is earnestly solicited.

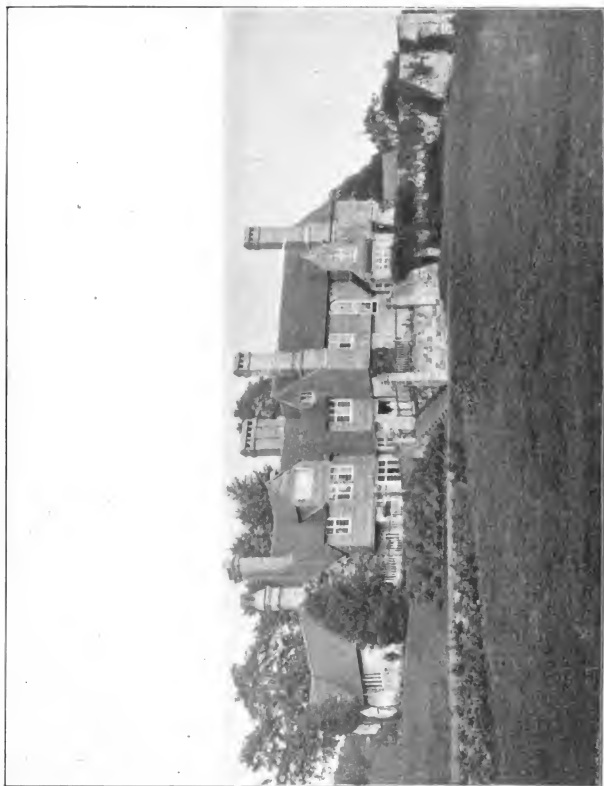
The competitions which have been offered from time to time under the direction of the magazine have proved so successful that an effort will be made to establish them as a regular feature, and it is hoped that at least one competition a month can be looked for in future.

Wanted Draughtsmen's Addresses.

We intend issuing, the coming year, a number of interestingly illustrated announcements of new architectural publications and importations. We want to send these to every architectural student and draughtsman in the United States and Canada. If you are not on our subscription list, send us your *residence* address for our circular mailing list. Address a postal card as below, putting simply your address on the back. If you are in an office, have the other fellows put their residence addresses on the same card. We prefer to address mail matter to your residence, as there is less danger of mis-carriage. Do not get the idea that by sending your address you are ordering something you will be asked to pay for. All the expense, except the postal card, is on our side. If we can't get out announcements interesting enough to attract your attention and occasionally secure an order, it will be our loss. Address:—

Bates & Guild,
6 Beacon Street,
Boston, Mass.

For Circular List.



XCVII.
Old Manor House, Lythe Hill, England.

Brochure Series Competition No. 3.

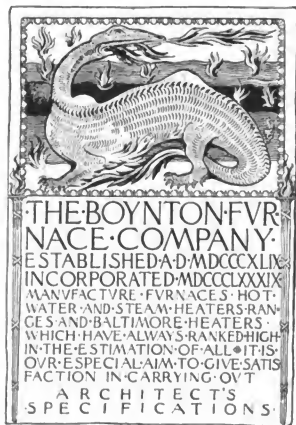
The designs submitted in the competition closing December 20 for the advertising page of the Boynton Furnace Co. proved of even greater merit as a whole than those submitted in the first competition, and it has been difficult to decide which has the best claim to the prize; but the judges have finally decided to award the first place to Mr. William L. Welton, of Lynn, Mass., and his design is given on advertising page xiii of this number. Of the reasons for this award some will be evident at a glance. The effect of the page as a whole is striking and unique. To be sure, there is a certain suggestiveness of Mr. Binner's familiar advertisements for the Pabst Brewing Co., but the similarity goes no further



DESIGN BY W. B. OLMSTED.

than the selection of Egyptian motives and the simple, flat, silhouette-like treatment. Mr. Welton has merely gone to the same source of inspiration, and his design is just as good in its way as Mr. Binner's. The idea of connecting the character of the ornament with the advertisement is carried out in both cases.

The Pabst advertisements all state that the history of brewing begins with Egypt, while Mr. Welton has very cleverly used



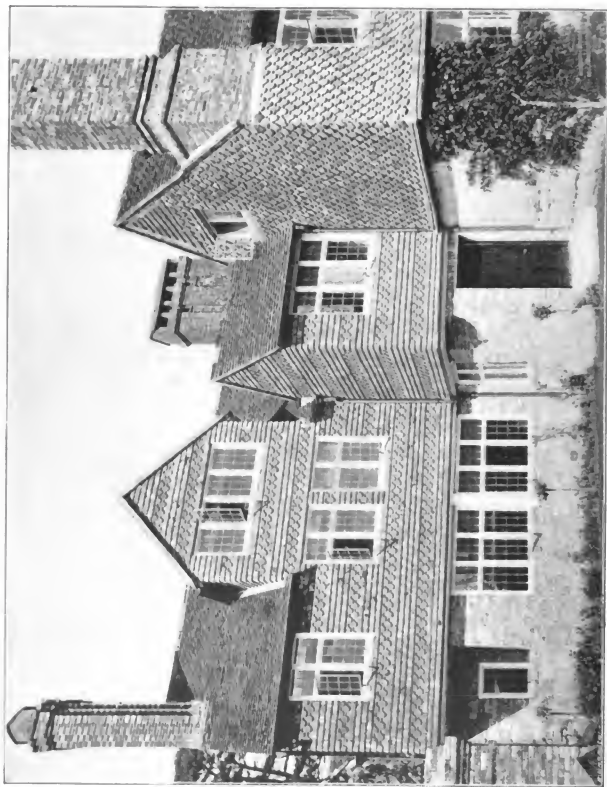
DESIGN BY PIERRE LIESCH.

the Great Pyramid of Cheops as a graphic illustration to indicate the area covered by the heaters built by the Boynton Furnace Company.

If any suggestions were to be offered towards the improvement of this design, they would be mainly in the direction of refinement in drawing. The lettering is not what it might be, especially at the top in the name of the company, which is somewhat confused. The monogram, an unimportant feature from an advertising point of view, is given the most important position in the design.

The following competitors, in the opinion of the judges, deserve honorable mention: W. B. Olmsted, 118 Lake Street, Elmira, N. Y.; Pierre Liesch, 53 State Street, Boston, Mass.; P. G. Gulbranson, 31 West Street, Boston, Mass.; F. Chouteau Brown, 31 East Newton Street, Boston, Mass.; William J. Freethy, 85 Water Street, Boston, Mass.

Mr. Olmsted's design, which is illustrated herewith, is, like the design which he submitted in the last competition, in many respects distinctly the best of the collection. It is unfortunate in representing



XCVIII.
Old Manor House, Lythe Hill, England.

a heater not made by the Boynton Furnace Company, but very suggestive of a pattern made by one of their competitors in the trade. If it were not for this unfortunate slip, it would be given first place. The idea is good and the treatment all that could be desired. It is good advertising and meets the conditions directly and well.



DESIGN BY P. G. GULBRANSON.

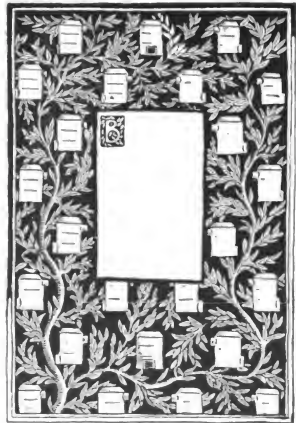
The design of Mr. Liesch has the virtue of being unusual, and would arrest the attention of many who might not be attracted by the preceding one. The lettering in this case, although done with exceptional taste, is not sufficiently clear and readable to be entirely satisfactory as an advertisement.

Mr. Gulbranson's design is of more interest as a drawing than as an advertisement. To the readers of THE BROCHURE SERIES this characteristic would doubtless appeal, while it might be of no value in an advertisement intended for a different clientele.

Mr. Brown's design has an interest of a different sort. It is crude in treatment, purposely so no doubt, but the idea is so unusual, with a quaint touch of humor, that it would be sure to attract attention. If space would allow, several of the remaining designs could be reproduced to advantage, and would give a wider field for comparison.

Notes.

Attention has already been called in these columns to the efforts of the Henry F. Miller Piano Co. to foster the designing of artistic piano cases. Their later designs are a long step away from the conventional and hopelessly ugly piano cases that have been put out by the piano trade universally. They reason that the piano, as an artistic instrument, should have an artistic setting, and it is to draw the attention of architectural designers to this point that they have already given prizes for one competition, and purpose offering another prize, probably of \$100, for a second competition. The making of special designs for piano cases has fallen largely into the hands of custom-furniture makers simply because the work of piano factories has for years carried its own condemnation. The furniture maker often is forced to buy a new piano, from stock, and build it over as best he can, charging a price that is almost prohibitory. Since the Miller factory has been equipped with the best facilities for special case work it has become possible for architects to have their own designs intelligently executed without unreasonable expense, or to secure unfinished cases should they



DESIGN BY F. CHOUTEAU BROWN.



XCIX.
Old Farm House, Lythe Hill, England.

wish a cabinet maker to execute their designs. The Miller Company is one of the few piano companies in a position to undertake this departure. The character of their pianos as superior instruments was established years ago, and every succeeding year has added to their reputation. The fight for a front-rank position as instrument makers has been won. Now they begin to fight for artistic case building, and they deserve the sympathy and encouragement of every American architect. The work of the pioneer is always hard, and it is seldom the pioneer who gets the benefits from this work. Should this move of the Miller Company prove that better designed cases will be appreciated by the public, every piano maker in the country will follow suit, but none seem to have the courage to strike out independently with the same aim. The piano shown on this page is the Wagner Grand exhibited at the World's Fair, while their Colonial design is shown in their advertisement. They are the two extremes.

One could hardly get a more attractive case for ordinary purposes than the Colonial pattern.

SHINGLE STAINED HOUSES.

In this number we present to our readers a class of advertisement that cannot but prove acceptable, owing to the intrinsic interest of the subjects published in it. The seven pages preceding our first frontispiece show an attractive collection of country and suburban residences by Boston architects. The fact that these residences are stained with Dexter Brothers' English Shingle Stains,

which constitutes the advertising character of the illustrations, adds to rather than detracts from their value, for each subject is remarkably satisfactory for its color scheme, and while a photograph does not give the effect, the selection was made very largely on the basis of good coloring.

No further word concerning the stains is necessary. The fact that they have been used on these houses, let alone thousands of others throughout the country, is sufficient.

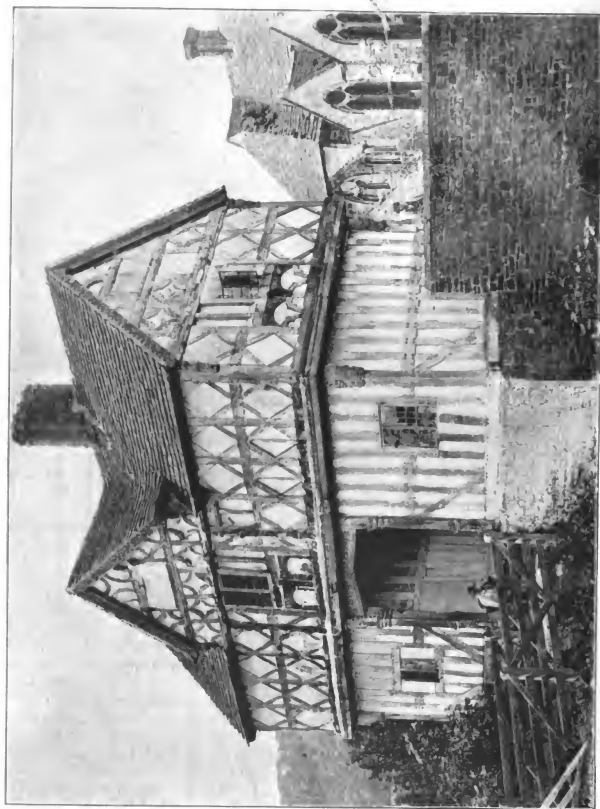
OPEN PLUMBING.

The Dalton-Ingersoll Co. have come



to the front with an improved style of lavatory, which presents many new features all in the line of open fixtures. A cut is shown in their advertisement where a description of the lavatory is given. The same arguments in favor of the porcelain, or enameled bath, standing clear of everything, apply with equal force to the lavatory.

The attention of all readers of THE BROCHURE SERIES is called to the announcements of our advertisers whose goods are offered as premiums in the subscription competitions, which will be found in the advertising pages of this number. None of these offers have been made without careful personal investigation on our part, and all the goods we can confidently recommend as strictly high-class in all respects. Those who may have occasion to make purchases in any of the various lines represented will do well to look up this matter. A few moments spent in writing for information may save much time and money.



C.

The Gatehouse, Stokesay Castle, England.

(K)

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